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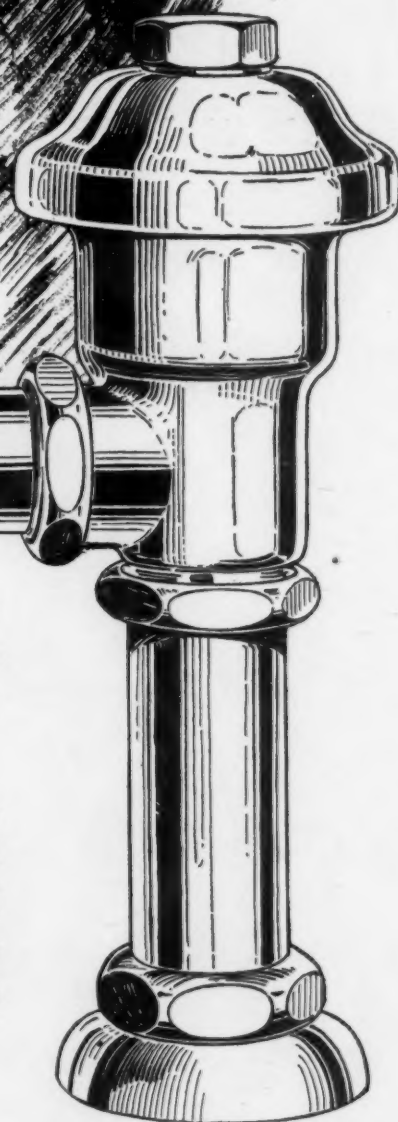
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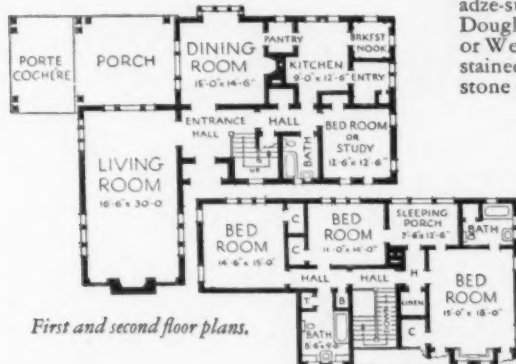
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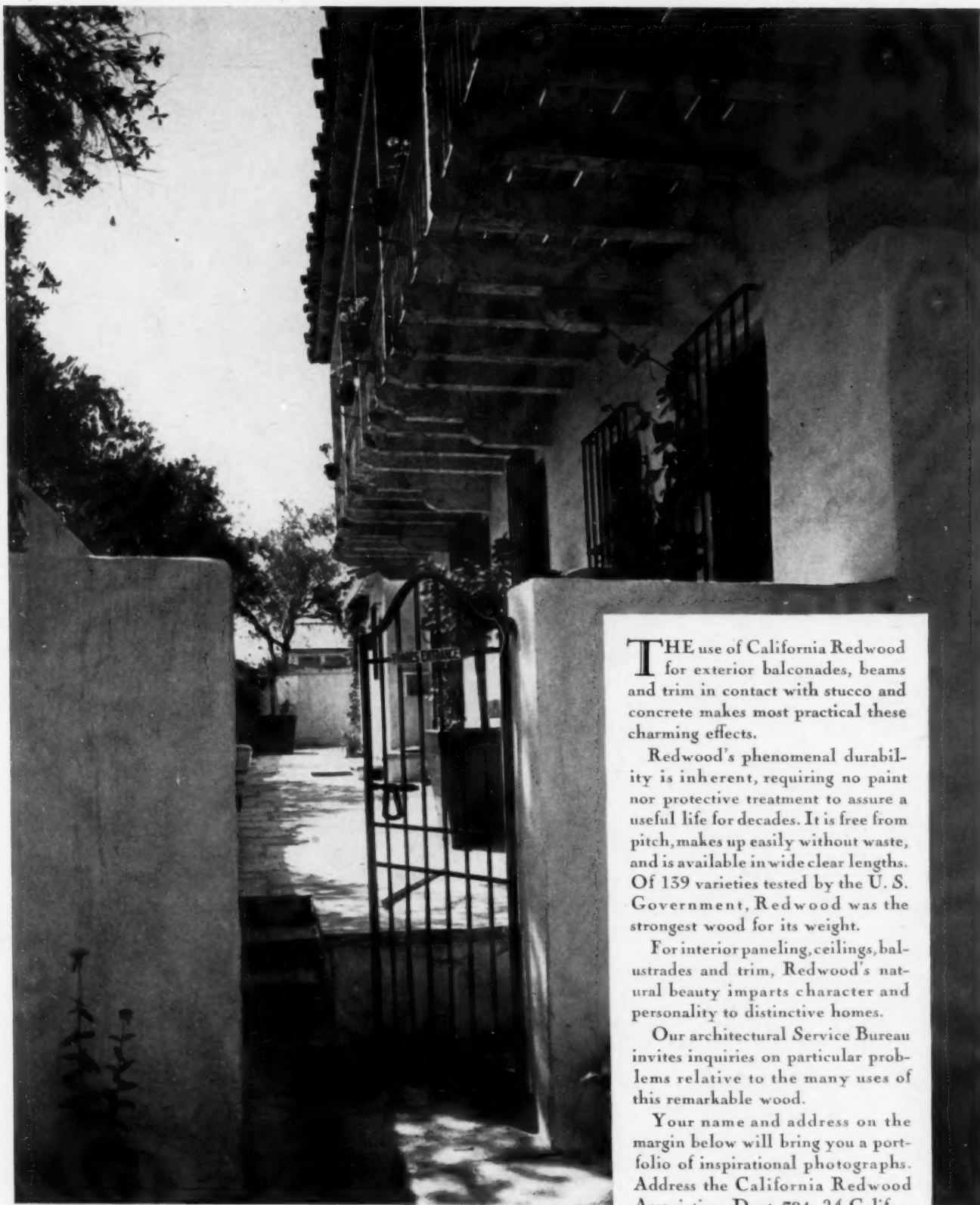
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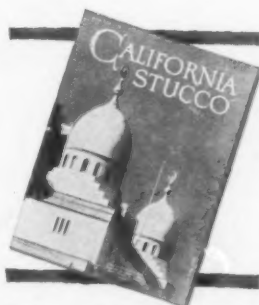
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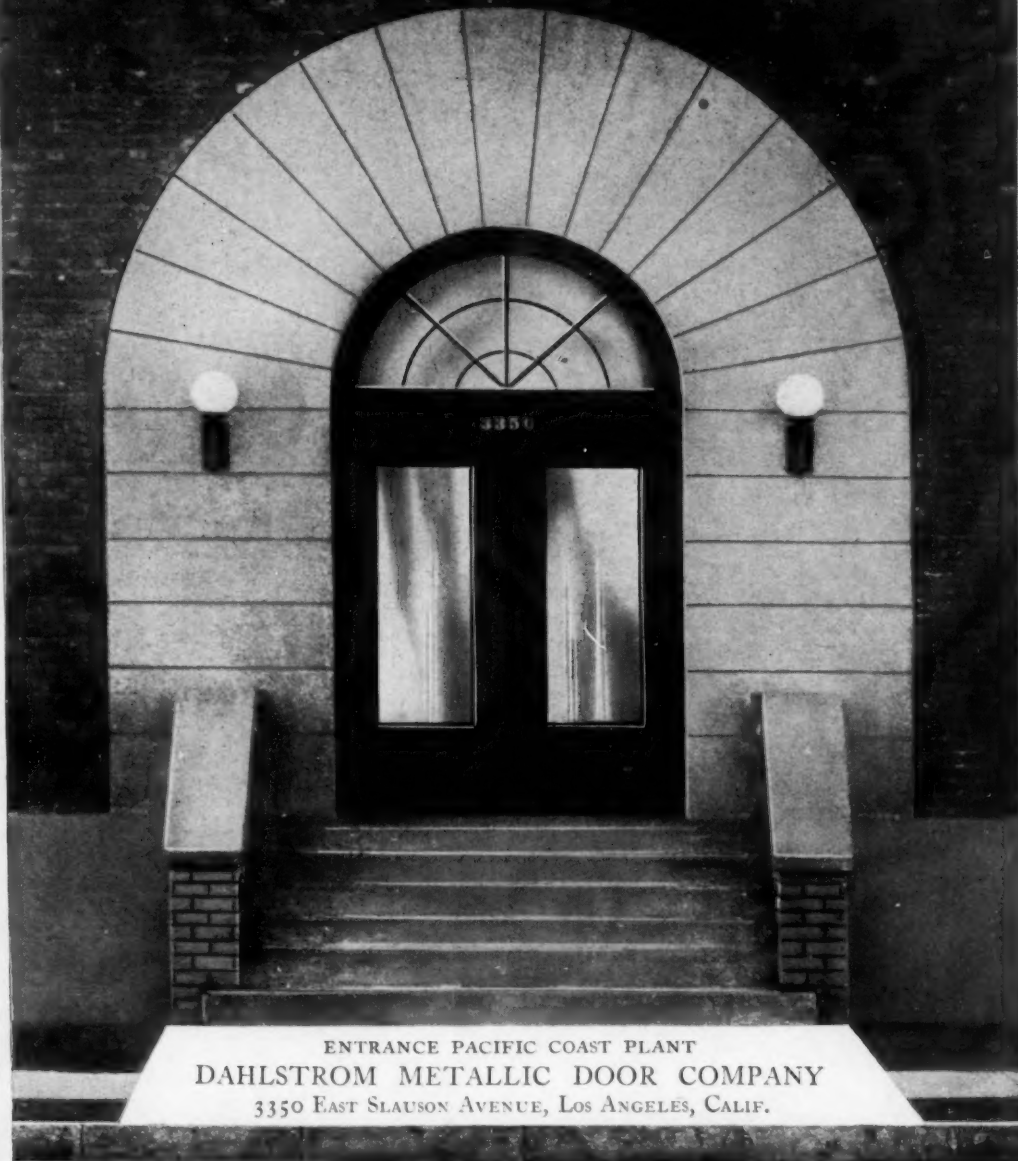
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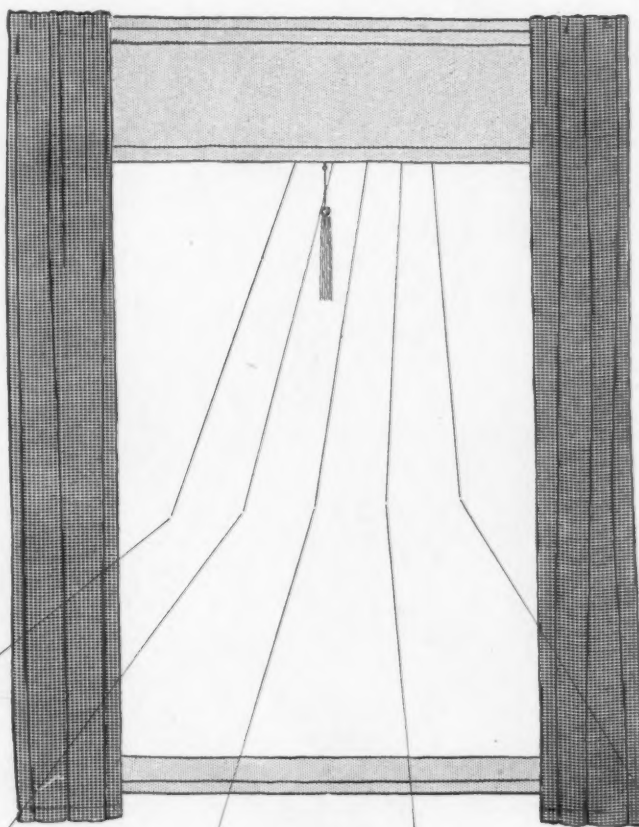
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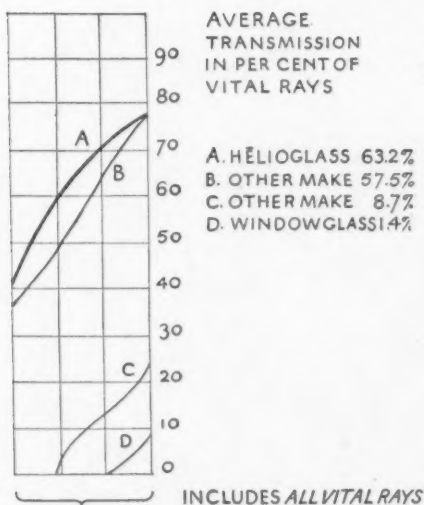


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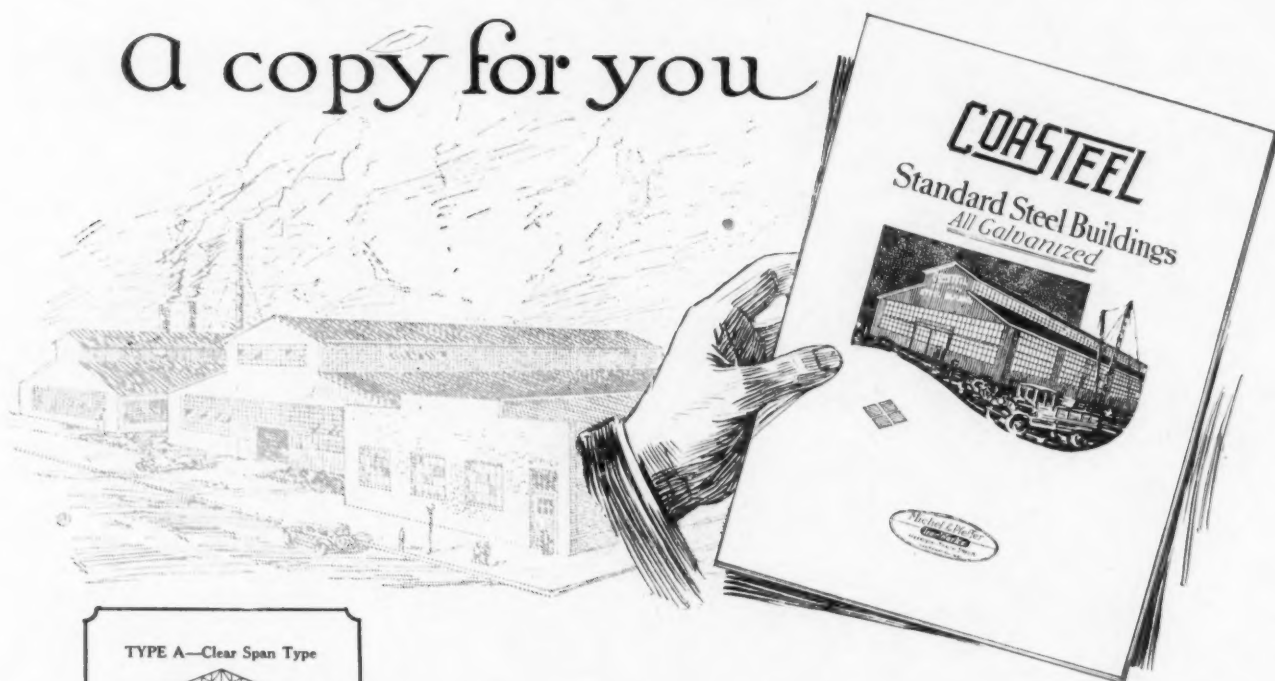
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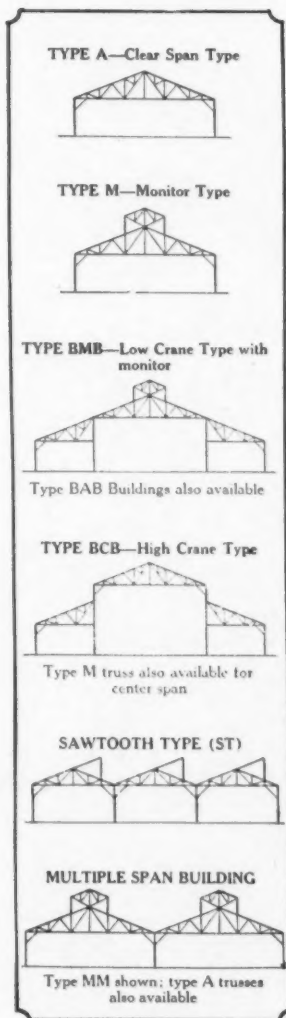
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VOLUME XXXIII · SAN FRANCISCO AND LOS ANGELES · APRIL 1928 · NUMBER FOUR

DESCRIPTION OF ARCHITECTURE AND DECORATIONS OF THE MAYAN THEATRE

[[BY FRANCISCO CORNEJO]]

Editor's Note—In designing the Mayan Theatre, the architects, Messrs. Morgan, Walls and Clements, did not attempt to reconstruct the interior or exterior design of a typical Mayan structure, but borrowing and adapting the wealth of the ancient arts of the American style for their architectural and decorative qualities, applied them to meet modern conditions. Yet the ensemble of the completed work fully carries the exotic spirit of the highest culture reached by the ancient people, the Mayas predominating. (Wherever the eye encounters sculpture, painted decorations, textures and constructions, a fine craftsmanship is evidenced, due to the wonderful cooperation by journeymen and artists, shop managers and others who helped to make this undertaking a success. (Mr. Richard Sobieraj, decorating contractor, received the services of Senor Francisco Cornejo, Mexican artist and student of American archæology, who for many years has preached and practiced the use of our aboriginal art to decorative purposes, and has written specially for the Pacific Coast Architect the following article.



THE FACADE of the Mayan Theatre is divided into three distinct horizontal divisions: the entablature, the main walls, and the base. The entablature is composed of two alternate mosaic elements of geometric pattern, very deep in relief, which are characteristic of the wall treatments as found in the ruined cities of Uxmal and Chichen Itza in Yucatan, Mexico. An entwined serpent motif, combined with a mass ornament in the form of a conventionalized owl head, with Mayan mouldings, form the architrave, while the cornice is merely a simple splay moulding with an angular and waved silhouette against the sky.

The lower part is of two characters; another all-over pattern repeating geometric designs covers the base, while the belt course above is in contrast therewith and is elaborately sculptured into intricate designs derived from Mayan sources; human faces with fantastic headdresses, serpent heads, celestial symbols and Mayan mouldings.

This character is carried through in repeating units, tying up with the marquise, designed in a similar way and emphasized principally with a metallic treatment of greenish tones, suggesting ancient copper. The middle section of the wall over the main entrance is composed of a series of tall Mayan arches surmounted by a row of colossal figures in ceremonial robes, representing the god Huitzilopochtli, seated upon the symbolic earth monster. These figures resemble the Zapotecan funeral urns and were designed in this case to serve, besides their decorative qualities, as illuminating burners. Dividing this row of figures are pendants of conventionalized ser-

pent rattlers, an element of ornament frequently found amongst the aboriginal Americans. This highly ornamented, artificial stone was cast in a manner to resemble the rough and weathered sandstone, found in the ancient buildings, which has withstood the elements for many centuries. All the buildings in Yucatan have traces of once having been polychromed. Although much faded, they show that the ancient inhabitants had a good knowledge of pigments and mixed them so well that, today, where they exist at all, they are still bright.

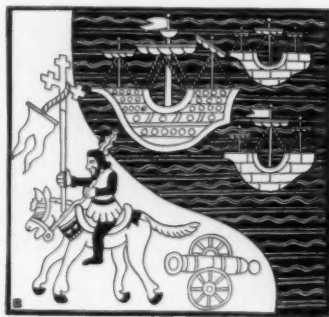
This has been suggested in this modern building. The natural warm, grayish tone of this ornamented stone shows here and there traces of pigment in the primitive colors, forming a rich, neutral tone which is in a decided contrast to the main walls that are of intense variegated shades of red, resembling in color and porous texture the volcanic stone called Tezontle used so often by the Mexicans and later during the Spanish Colonial period. The walls are built to convey the impression of immense masonry; stones varying in size are laid in projecting and receding planes. These walls are pierced on each side by small deeply recessed windows to meet necessary requirements of the plans of the building, mullioned by coupled columns supporting the sculptured lintel above. These columns are remarkable in design. The entire shaft is sculptured, as is the prototype now at the Mexican National Museum that was found in Tula, the ancient Toltec city.

Entrance Lobby (Hall of Inscriptions)

The true principle of the arch was not known to the Maya architects, but they built an approximation to it by a method of corbelling. As the

corbelling was backed up by concrete, it resulted in reality in monolithic construction. This method of construction naturally limited the widths of interiors, the widest known being only about fourteen feet, but of lengths up to one hundred feet or more. The entrance lobby of the Mayan Theatre gives a good illustration of the character of Mayan interiors. The rectangular chamber with its high vaulted ceiling illustrates two types of Maya arches. The massive structure of the vault, with flat capstone, is commonly found in Maya buildings, while the arched openings which occur in the medial walls above the spring of the vault are of a peculiar trefoil shape which is found only in the palace at Palenque Chiapas.

The walls of the lobby from the floor to the spring line of the vault are profusely decorated with relief work of symbolic motifs. The upper band is particularly attractive and archeologically interesting, in that it is based on a portion of a stele discovered in Yaxillan, Mexico, dealing with the heavens. The Sky God is seen in the center with a moon and the Sun God and glyph at either side, while below is a narrow band bearing planetary signs. The original carving dates from about 490 A. D. The lintels over the doors are ornamented with an arrangement of shields, feathers and serpent motifs and rest on the sculptured jambs and mullions. On each side of the mullions appear sculptured figures of warriors in full regalia, which stand as guardians to the entrance of the palace, as it occurs, for instance, at El Castillo in Uxmal. They wear enormous headdresses, showing a heron's head, feathers, gold and silver ornaments, jeweled color ornament, breast brooch and arm and leg ringlets. The carving was suggested from a sculptured stele at Piedras Negras, but is largely an original composition. The two end walls of the



Panel, "Arrival of Spaniards,"
Emperor's Hall.
Designed by F. Cornejo



Panel, "Music and Dance,"
Emperor's Hall.
Designed by F. Cornejo

lobby are entirely covered with Mayan inscriptions, glyphs, as found in the Hall of Inscriptions at Palenque. An interesting feature of the lobby worth while studying is the elaborate tile floor. This interesting relief is based on a famous Zapotec wood carving from the altar of the Temple of the Sun at Tikal, Guatemala. The design is exceptionally elaborate and in execution is considered in some ways the most remarkable specimen of Maya art. It represents a richly costumed personage, holding a standard or baton in his right hand; his face framed in the open mouth of a grotesque monster skin. He is inclosed by the arched body of a feather serpent of remarkable design, the head appearing at the left. Hovering over the serpent's arched body is a figure of a mythical bird, called by some authorities the Fire Bird. The figure is seated in a throne seat that is standing on a carpeted dais. Three steps covered with inscriptions lead up to this dais, supported on monstrous and fantastic masks and pigmy-like Atlantean figures.

The minor inserts at either side of the big centerpiece are priestly figures seated and in the attitude of making offerings before a shrine, one masked and the other unmasked. These ornamental tile inserts were done in a light buff color and are set in a fire-flashed wet tile field, laid in a basket pattern.

The recesses in the trefoiled arches in the vault are decorative paintings done in the primitive manner, outlined with black and filled with simple flat colors employed by the Mayans, as founded on the three rare codex or sacred books in existence. Over the capstones are other colorful touches of painted decoration, a conventionalized mask, and a symbolic representation of Tezontemoc, the descending sun.

Foyer—Hall of the Feathered Serpents

The foyer, following the curvature of the back wall of the auditorium, is wainscoted to door heights with slabs of Zapote wood heavily grained and carved with alternating horizontal figure designs raised in low relief. These motifs are of Inca origin and represent warriors holding arrows, one of them wearing a bird mask. In the center of the foyer, directly upon entering from the vestibule, is again found the Mayan arch motif. The archway is closed up with a recessed Inca textile design. The arch and stairways leading to the second floor are flanked on either side by feathered serpent columns supporting the frieze of the room, and the ornamental tile drinking fountains at either end of this foyer are similarly treated.

The motif of the serpent was the most predominating factor, both in the spiritual and cultural life of the Americans. From their mythology the feather serpent represented the unity of Quetzal, their sacred bird, God of the Air, and Coatl, the snake god of the earth, to the Mayas known as Kukulcan, and Quetzalcotal to the Aztecs; this divinity in the form of a plumed serpent column as found in Chichen Itza forms the main architectural feature of the foyer.

The head of the serpent is covered with scales; its body with graceful arrangement of feathers and the conventionalized rattlesnake tail. An Atlantean figure holding on his head a shallow Indian bowl serves as a drinking fountain, the background of which is made of polychrome tile with a design of the foliated cross as it appears in a Palenquee tablet. The stone frieze above the wainscoting forms a continuous band of elaborately carved ornament above the entire room, typical Mayan mouldings framing this section, top and bottom. The frieze of a yellow-



Panel, "Music,"
Auditorium Ceiling.
Designed by F. Cornejo

ish mustard colored stone shows traces of weathered polychrome pigments, as do also the ten columns. A shiny black base and border of material representing obsidian runs around the entire room, and is carried along the stairs to the second floor. The stairs have obsidian-like treads and nosing with tile risers in two colors, red and yellow, of a curious Aztec design. A plain carpet in Indian red covers the floor and stairs, but is relieved with a border of Quetzal's feathers in golden ochre and bluish green colors. A shallow coffered ceiling with square pendants at intersections of ribs covers the entire room. The coffer panels are decorated with numerous Aztec motifs painted in various highly keyed primitive colors representing the twenty-day signs, names of towns, and other symbols, some easily recognizable as serpent, rabbit, lizard, flowers, while others are merely symbols as gold, silver, water and other elements.

Auditorium

The ceiling of the auditorium expresses a wooden structure, supported on the Cyclopean masonry walls. It is made to imitate in its finish and natural color the Chico Zapote wood, a native wood of Central America that is exceedingly hard and durable, and was greatly used by the Mayas especially in their lintels over openings that were richly carved, of which several examples are still in existence.

The center of the ceiling enclosed by the ends of the cantilever beams forms a calendar diagram illustrating an entire Mayan year of 260 days. Equal Tonalamatl, based on the fundamental row of twenty-day symbols, are distributed as a cosmological picture over the four cardinal points. This feature in its shape was derived from an ancient native manuscript. The spaces enclosed in these Maltese crosses form four major and four



Panel, "The Offering,"
Auditorium Ceiling.
Designed by F. Cornejo

corner panels. The main features of the decoration of the ceiling are these major panels depicting ceremonial dances, music and priestly figures making offerings to the Sun God. These figures in brilliant blues, greens, browns, red and white, and outlined in black, are painted upon a brilliant orange background. The four corner panels are treated in a similar manner, representing a fantastic flowering tree, surmounted by the sacred Quetzal bird. Suspended from the center is the main lighting fixture of the auditorium, a sunburst design suggested by another ancient codex, with Ollin Tonatiuth, the sun in the very center. This dark mysterious suspended shadow, appearing to be made up of antique copper encrusted with verdigris and corrosion and inlaid with precious and semiprecious jewels such as turquoise, emeralds, black obsidian glass, shells, etc., contrasts pleasingly with the warm, colorful, intensely illuminated ceiling. The center of the ceiling is supported by cantilever beams carved with scales and feathers, as found in the Temple of Xochicalco, which terminate in a conventionalized snake head.

Framed between the cantilever beams on the four sides are the louvre beams framed angularly and perforated for the ventilating system, their soffits being decorated with various Indian frets. At the four corners are solid wood slabs between the cantilever beams, carved in low relief, showing Quetzalcoatl or his incarnation, inflicting self-punishment. This ornament, on red background, is high-lighted in orange and retains its wooden quality. The soffits of the lateral beams at each end of the cantilevers are carved with other Indian motifs of Inca origin. These beams are strutted up from the wall cornice with solid diagonal strut beams, throwing the weight of the entire wooden ceiling to the heavy stone walls. The triangular spaces between these beams are boarded up solid with planking heavily grained, showing the joints of the planks, and are decorated in alternating stenciled designs of grotesque faces and frets.

The junction between the strut beams and the outer lateral beam is held together by a large metal staple of antique copper hammered and perforated, forming cross arrows on a shield as found on the Temple of the Tigers at the Ball court at Chichen Itza. The wooden ceiling does not cover the entire auditorium, but stops at the main entrance to the balcony, forming a vertical truss of primitive framing as suggested in stone in the nunnery at Uxmal. This vertical truss is also louvred and perforated for the ventilating system of the theatre, the bottom chord being decorated with heraldic Aztec shields and quivers of feathered arrows. At each end of the truss, in a solid panel, is painted a plumed serpent whose head is decorated with nose plugs and feather

headdress. The flame-like object which issues from the mouth represents breath, and is an exact copy of Maya fresco.

The ceiling of the upper part of the balcony and the immense lintel spanning the entire rear wall constitutes another feature of mural decoration, showing in this case native picture writing, illustrating a procession of pilgrims carrying offerings to a temple that is situated on the banks of a lake, with a luminous sun rising over the roof of the temple against an intense blue sky.

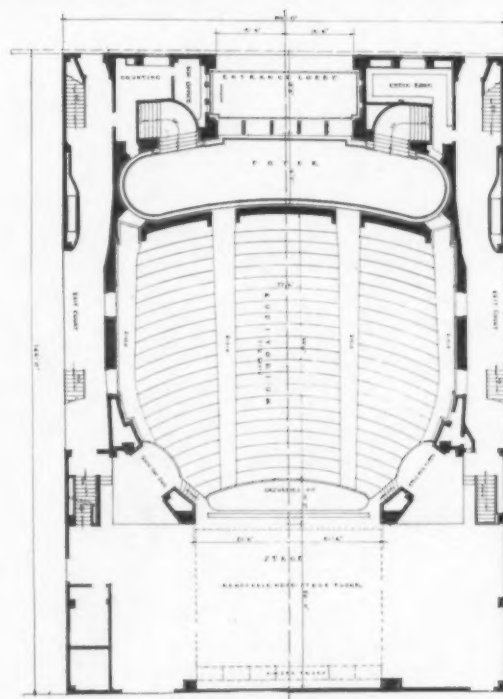
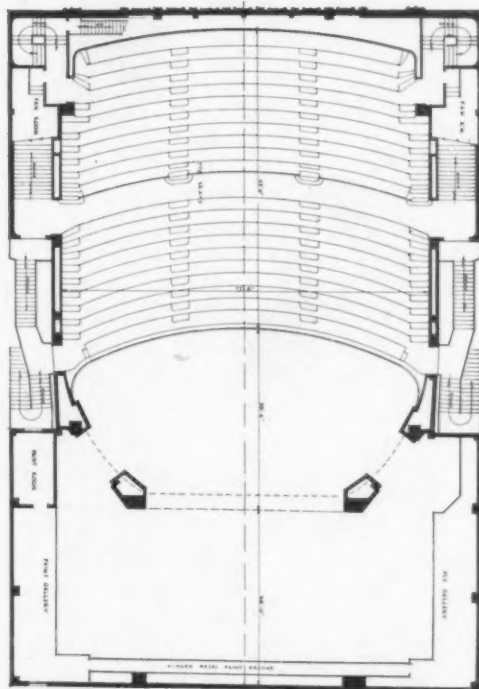
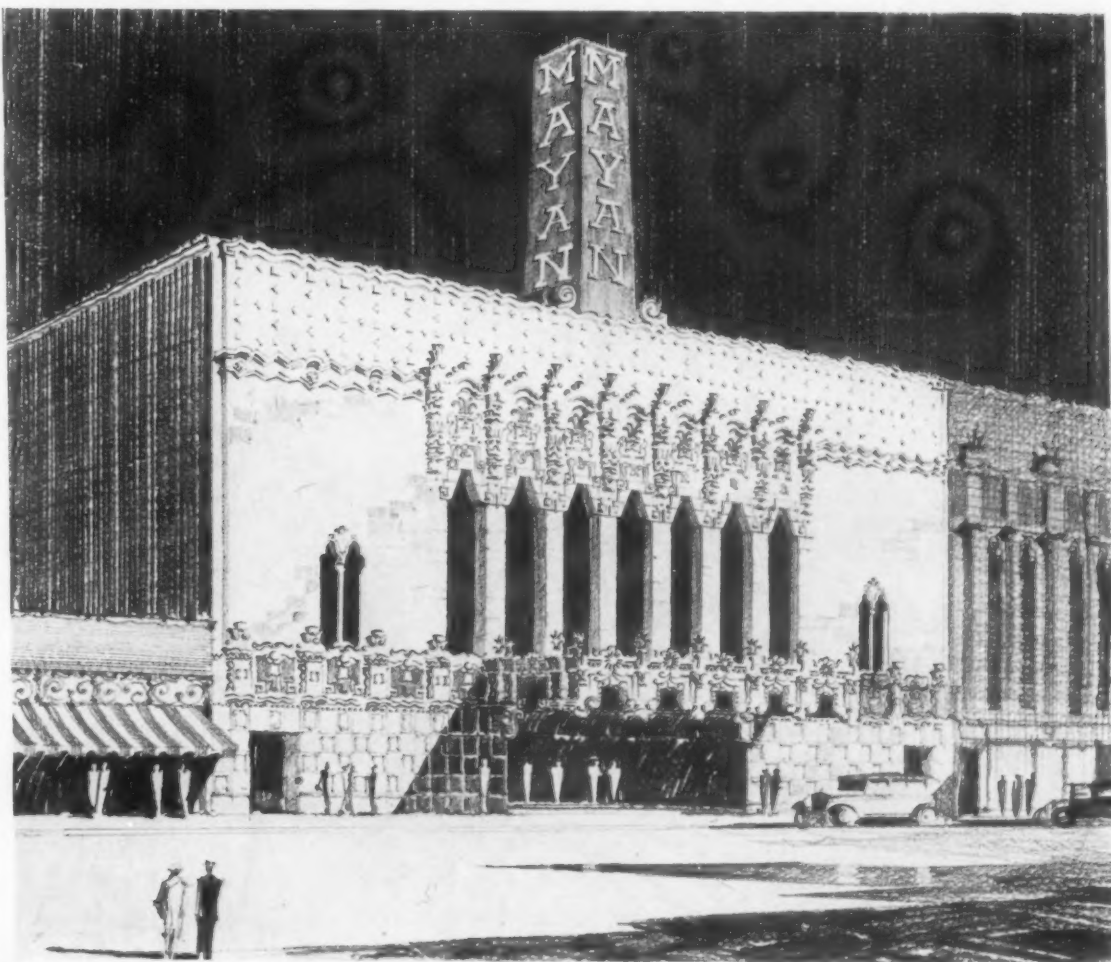
The rear and side walls of the auditorium are built of acoustic plaster, giving the impression of Cyclopean masonry. The stones are splayed in staggered courses, giving great interest to an otherwise plain wall, and serve also on this account to help to improve the acoustic qualities of the room. The stone blocks retain the natural color of the material in a general way, but vary into different faint color tones.

The walls are topped up with a crenellated heavy cornice, the main motifs of which are a series of projecting stone corbels interspaced with metope panels resting on an architrave of splayed mouldings, relieved by incised ornaments. The main entrances to the balcony are framed with square solid stone piers supporting a heavy lintel on brackets, and are covered with characteristic sculpture of weird figures and forms, as suggested in the monuments at Quirigua, and with sentinels at the door jambs, as found at El Castillo.

The exit doors are plain openings in the wall spanned by a heavy stone lintel, decorated with a stencil design of an eagle with outspread wings. On the exit doors are other stencil designs of warriors with eagle headdresses, spears and shields, known as the Knights of the Eagle, done in various colors. The rear and side walls below the balcony are covered with Chico Zapote wood wainscoting, up to the balcony ceilings, built of diagonal stiles inserted with carved panels. The doors to the entrance foyer are framed with solid wood posts, decorated on the face with square inscriptions. The exit doors on the sides are in one case merely a hole cut through the panels, while the others are framed with sculptured jambs and lintels.

All these doors are sand-blasted on the auditorium side in very interesting designs continuing over both leaves of the door, showing a twining serpent with a human face emerging from its distended jaws, spearing a kneeling figure; glyphs, halos and strange plant forms complete the composition.

The balcony ceiling is a wood-beam design. The beams are ornamented with various decorative motifs derived principally from Aztec pottery, concentric circles, parallel lines, bird sym-



MAYAN THEATRE, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

bols, wave motifs and serpent designs. The panels between the wood beams convey the idea of precious metal castings of gold and silver bars, embossed with ornaments and inlaid with turquoise, obsidian, emeralds and coral in the style of the Aztec mosaic work as found in the jewelry and in inlaid masks.

The outer edge of the ceiling on the soffit of the stone balcony rail is a series of shields imitating the manner in which the Aztec warriors covered their quilted wooden shields with beautifully colored feather mosaic work in heraldic designs, in which the Aztecs excel. The face of this stone balcony rail is ornamented with an effective motif suggested by the carvings on the famous temple at Xochicalco (Hill of Flowers).

The focal point of interest in the theatre is naturally the proscenium arch, an innovation in this building, and a bold departure from the traditional treatment of the proscenium was to frame the stage entirely with heavy bas-relief. The stage is divided into three parts, the main stage and two tableau stages. This division was obtained by the use of a group of ponderous monoliths in the form of square piers, or steles. The precedent for these monoliths is found in the early Mayan cities in the form of sculptured monuments.

In the ancient city of Quirigua in Guatemala there stands today a group of stone monuments buried in the dense jungles of Central America. These sculptures are of two classes, tall slender shafts, known as stelæ, thought to have chronological significance, and low massive forms sometimes referred to as altars. There are thirteen in number and they range from 11 to 26 feet in height; the oldest recording the date 490 A. D. These masterpieces of aboriginal art have been incorporated and form the feature of the proscenium arch of the Mayan Theatre.

The replicas, to be found in the museum at San Diego, enabled the architects and sculptors to study their wealth of ornament, feeling of modeling and texture. Slightly redesigned, these enormous figures, the tallest measuring thirty-one feet, frame and separate the three stages of the theatre.

They are elaborately carved with presentations of richly appareled personages, associated symbolic devices and glyphic inscriptions. The originals were doubtless erected to serve as memorials of personages who occupied high positions as priests or rulers. The stelæ in the Mayan Theatre show a male figure of a heavy type with thick lips, narrow eyes and pointed Egyptian-like beard. The figure stands on a grotesque mask, his head crowned with tall feather head-dress, is dressed in a velvet short embroidered skirt, heavily ornamented, sandals on his feet

and holds with his right hand a mannikin sceptre or ceremonial bar.

The seated figure from one of the altar carvings, known as the great turtle of Quirigua and considered as the crowning achievement of native American art, has been introduced on the brackets supporting the main lintel. The lintels are of huge proportions, sculptured with warrior figures, serpent motif, planetary glyphs and the mythical fire bird over the top of each stele; the center is decorated with a bat god and a sun symbol. The lintels over the side stages are treated in a similar manner, but are subordinated to the main lintels. Like the Greeks, the Maya painted their stone sculpture; the entire monument seems to have been painted over by a single tint. In other cases details of ornament were picked out in contrasting tones. The colors were usually applied in a fairly definite way; red for flesh tones, blue and green for ornaments, and feathers painted green to represent the plumage of the favorite Quetzal bird.

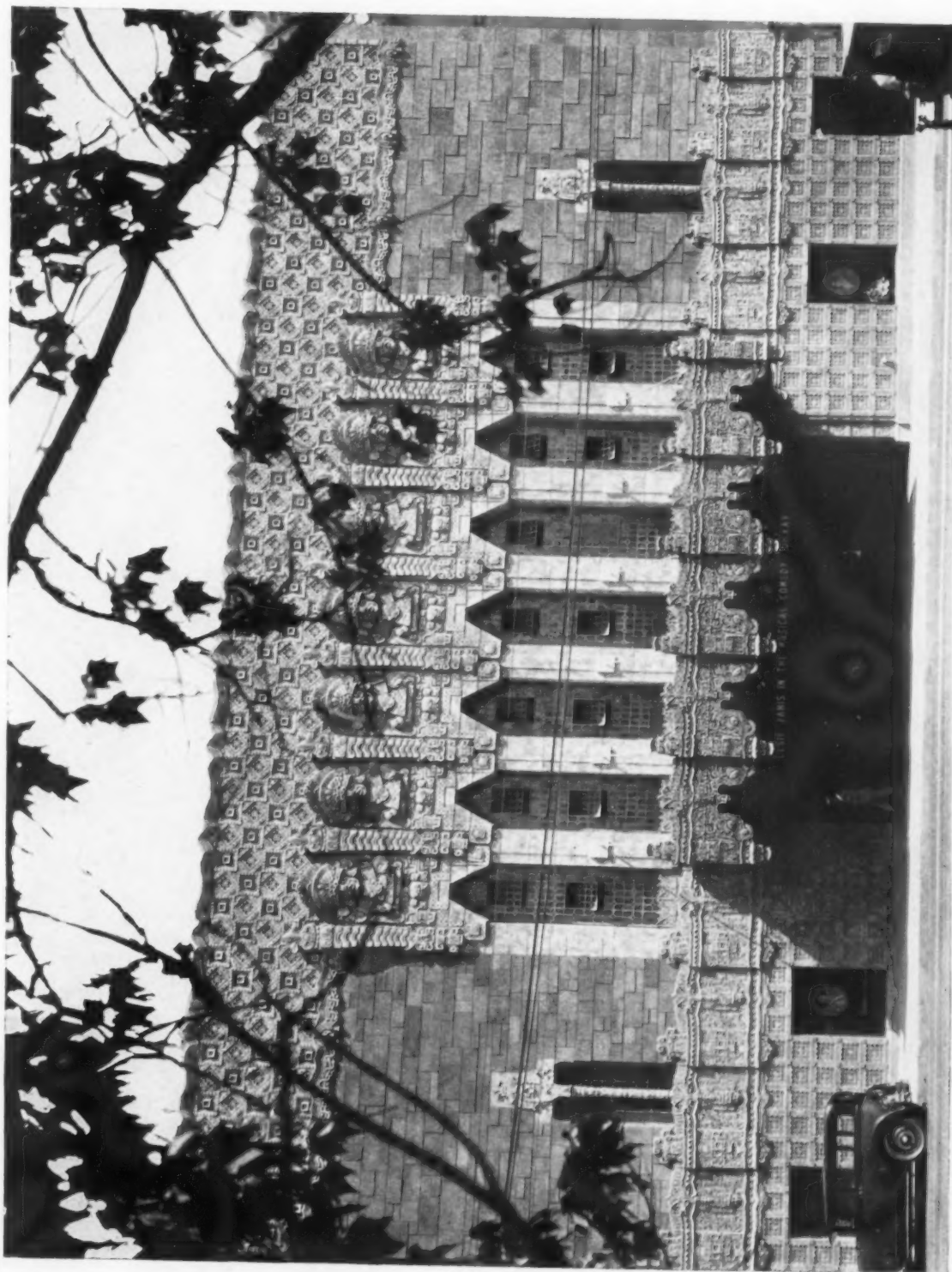
The finish of the proscenium, like all the rest of the stone work, is in a warm grayish tone, showing very definite faces of color, weathered and aged but growing more definite toward the center.

*Curtains

The asbestos curtain carries in its design, primitive treatment and color, the general feeling and decorative scheme of the theatre. It represents an elaborate, fantastic tropical scene with strange vegetation, birds and animals. The summit of a temple pyramid appears at the background, while the foreground is occupied with an ensemble of standing and kneeling figures holding banners and offerings before a king who stands on a stone altar. The asbestos curtains on the side stages are arrangements from the famous altar slabs found at Palenque. The one at the right-hand side presents two priestly figures in the act of making offerings. One of them stands upon the back of a small masked figure, while in the center of the composition are two other figures clothed in jaguar skins supporting an elaborate platform upon which is the sun shield with expanded eyes and protruding tongue. Distributed at each side and center are columns of glyphic inscriptions; a band of planetary signs and a border of Quetzal feathers appear below.

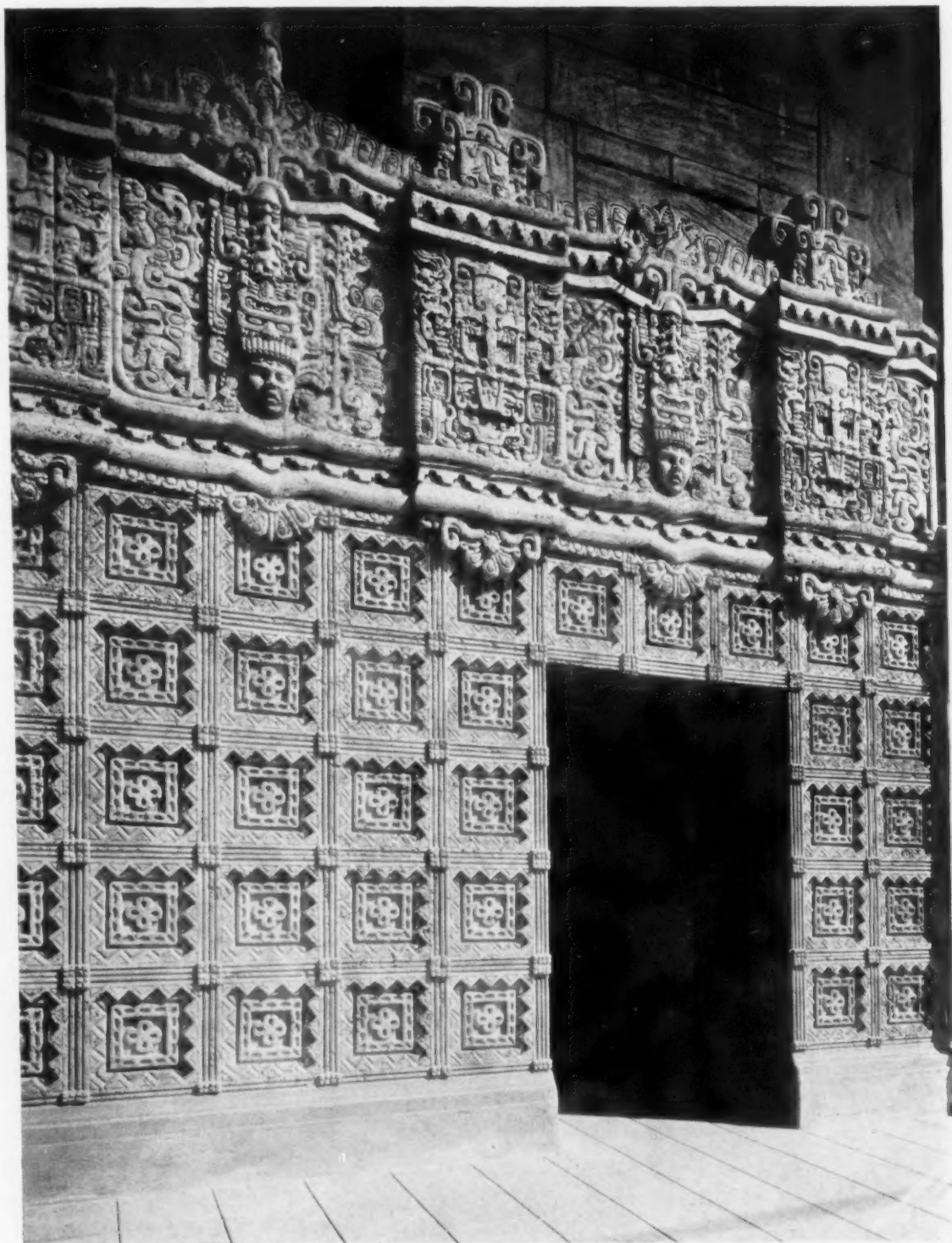
The left curtain is somewhat similar in design, with the exception of the central portion, which is here occupied by a cross-shaped tree, perched on the top of which is a Quetzal. In contrast with the elaborate asbestos curtain is the grand drape, symmetrical and extremely simple and conventionalized in its composition. Between the silhouette of two pyramids terminated with the snake heads there stands a priestly figure in the attitude of adoration to the god of the day,

[Concluded on page 41]



MAYAN THEATRE, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.



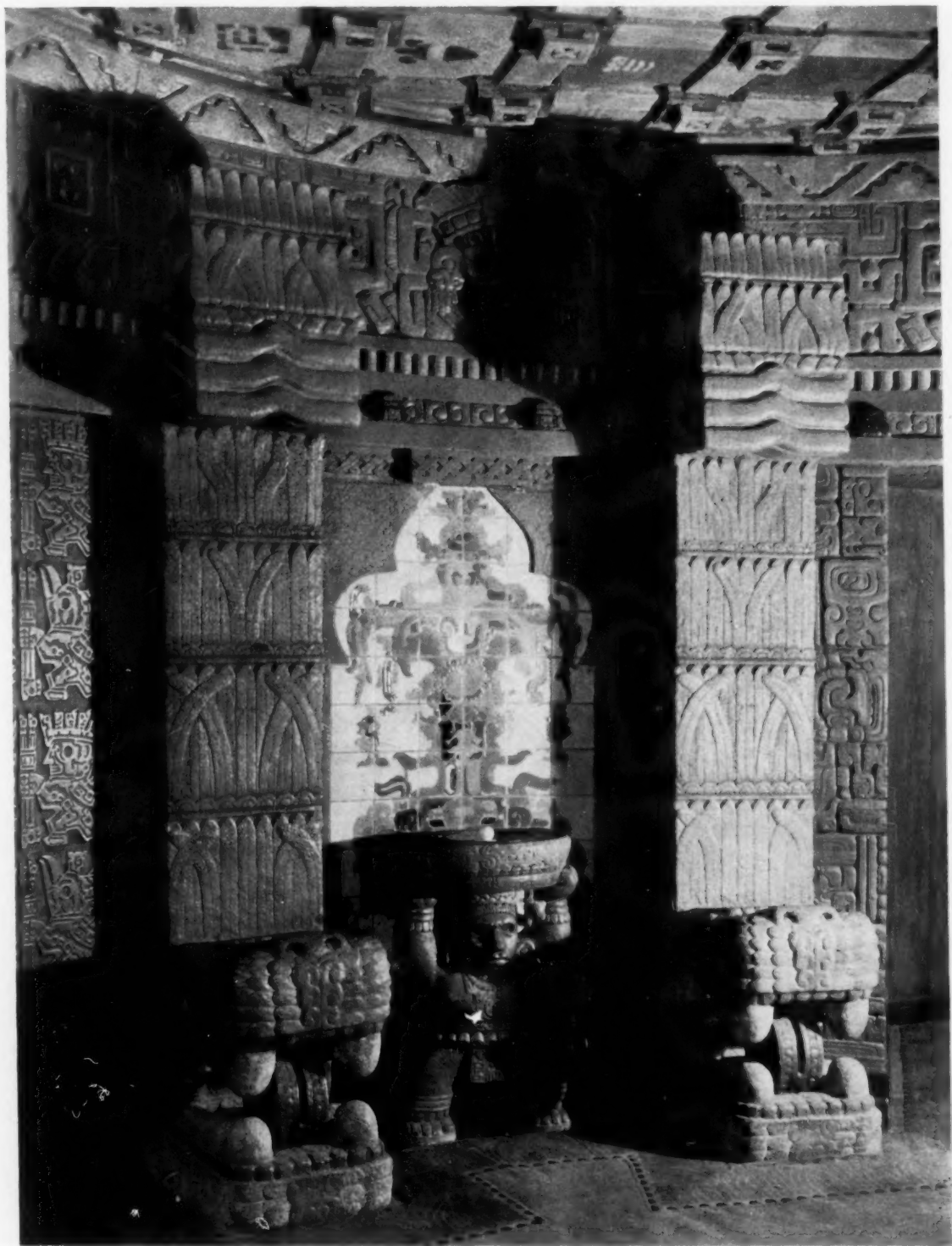
EXTERIOR WALL DETAIL, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.



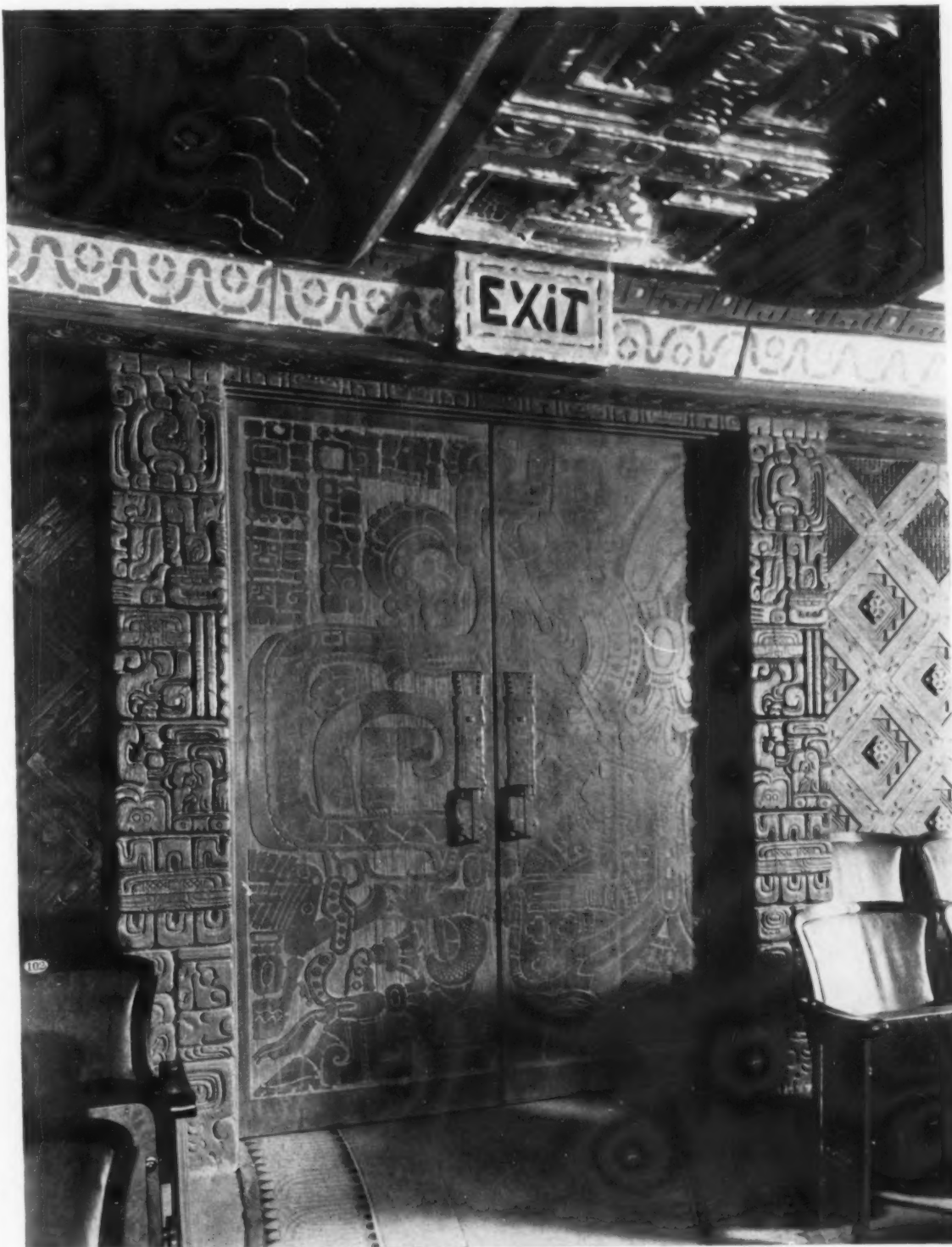
BALCONY EXIT, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.



WALL FOUNTAIN IN FOYER, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.



MAIN FLOOR EXIT UNDER BALCONY, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios



SIDE STAGE DETAIL, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.

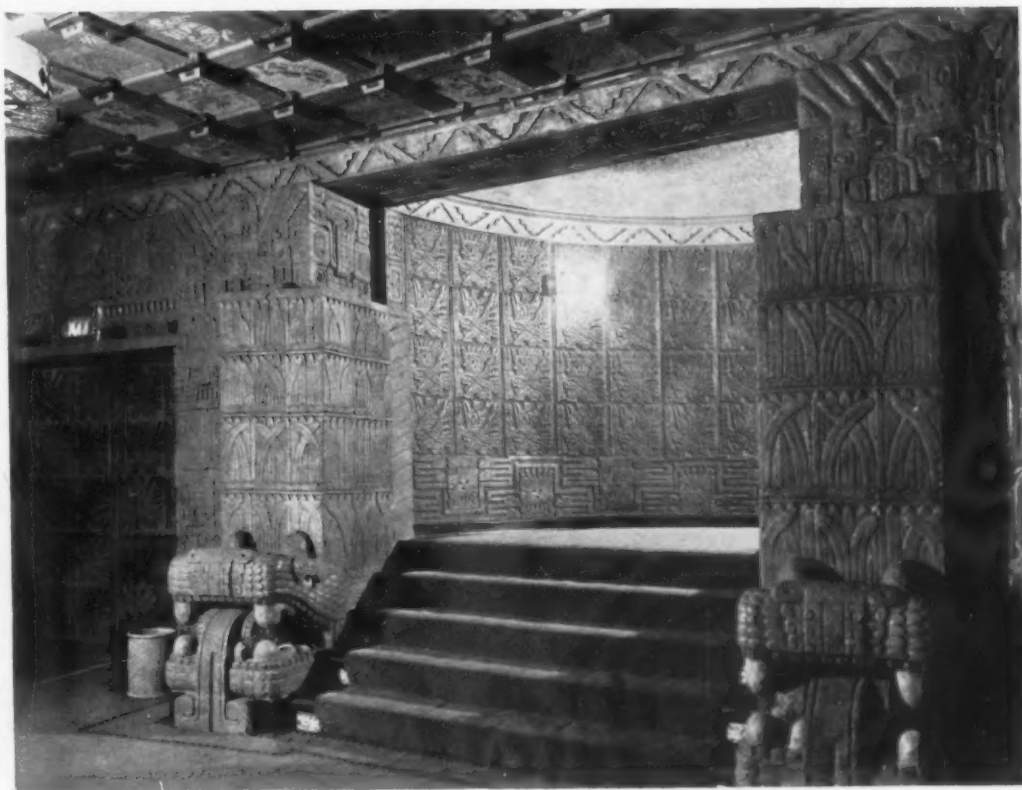


AUDITORIUM CEILING, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.



PROSCENIUM ARCH, MAYAN THEATRE, LOS ANGELES. MORGAN, WALLS AND CLEMENTS, ARCHITECTS
Photos by Padilla Co.



ABOVE—MAIN FOYER; BELOW—STAIRS TO BALCONY; MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

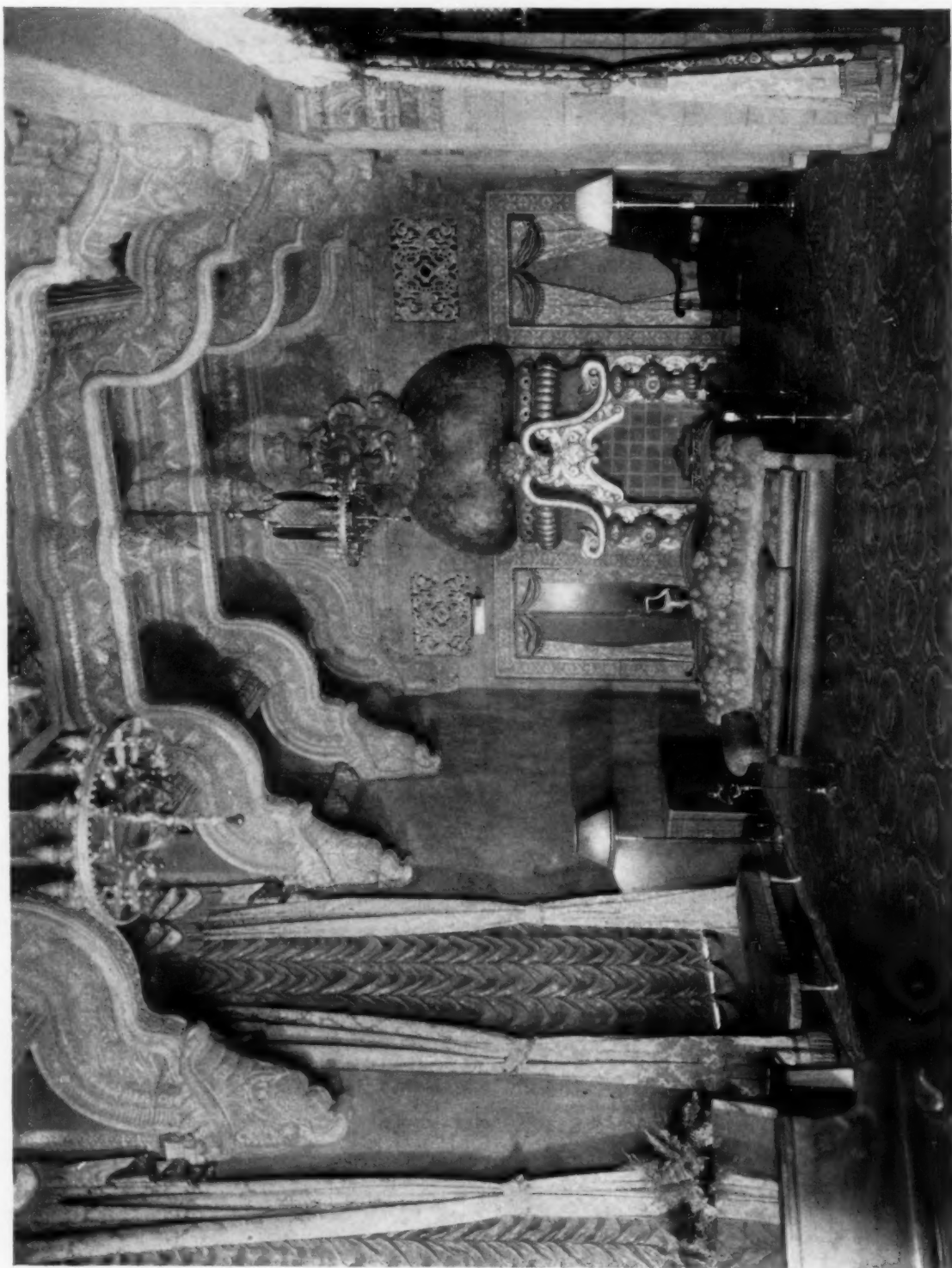
Photos by The Mott Studios



AUDITORIUM, MAYAN THEATRE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



LEFT—BALCONY FOYER; RIGHT—EXTERIOR LOBBY; MAYAN THEATRE, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS
Photos by The Matt Studios



SMOKING ROOM, ORIENTAL THEATRE, PORTLAND, OREGON. THOMAS AND MERCIER, ARCHITECTS

Photo by Artcraft Photo Shop

THE ORIENTAL THEATRE—PORTLAND

[[THOMAS AND MERCIER ARCHITECTS]]

THE ORIENTAL THEATRE is an interesting essay in exotic decoration a la Hindu—inspired chiefly by the Temple of Angkor, a great monument of Indian art that has been the admiration of the world for thirteen centuries. The intricate carving, the multiplicity of motifs, that are to be found in that ancient masterpiece, furnished an abundance of material upon which to draw in arranging the decorative treatment of a twentieth-century playhouse. Every effort was made to produce a truly magnificent and yet modern interpretation of the greatest perfection of Hindu art.

* * *

Inspiration for Ornamental Plastering of Oriental Theatre

The Temple of Angkor Vat, built in the early centuries following the coming of Christ, by a people long since lost to the pages of history as to whence they came and the manner of their passing—the Khmers, under the leadership of their founder Pres-Thang—is one of the remaining architectural triumphs of an early era. To-

day it stands remote from human habitation, towering above the jungle, withstanding ravages of time, as dominant in its majestic grandeur as in the days when it was peopled with worshipers in that far-off country in the Orient that we now know as Cambodia.

Such is the inspiration that gives us the interior of Tibbett's new Oriental Theatre, in all its architectural character authentic as to style and ornamentation of the period and particular influence.

The modeling and execution of all of the plaster ornamentation, that in this theatre interior so faithfully shows the influence of the Angkor Vat, is the work of Adrian Voisin, schooled in the Beaux Arts, Paris, under Atonin Mercier, and the modeling staff and shop personnel of the David L. Hoggan Ornamental Plaster and Stone Industries, working hand in hand with Thomas and Mercier, architects. This industry, headquartered in Portland, Oregon, bears an enviable reputation for the artistry incorporated in its product.

* * *

BUILDING CONSTRUCTION FOR MARCH SHOWS INCREASE

Los Angeles

Construction activities in Los Angeles showed a sharp increase in March as compared with February, but fell a little short of the record set in the same month of 1927. Number of permits totaled 3278 as against 3036 for February and 3576 for March, 1927. The valuation reached \$9,701,942 as against \$7,947,728 during February and \$11,111,774 last March.

A check of leading architects and contractors indicates a larger volume of work in progress than for a number of months past. As a consequence the industry is optimistic and predicts a year's record exceeding that of 1927.

Sacramento

Building permits issued during March in Sacramento amounted to \$728,388, which is an increase over the previous month and March of 1927. Of this amount, \$313,162 will be spent for one-family dwellings.

Oakland

Five hundred and eighty permits were issued in Oakland for buildings valued at \$1,925,578. This represents considerable increase over corresponding month of last year.

Berkeley

Berkeley likewise exceeded the total amount of building permits for March, 1927; 192 permits.

San Francisco

Building operations during March exceeded January or February, the total for this month being \$4,240,494 with 856 permits. The total for January was \$3,710,925 and February \$2,398,450. The total for March, 1927, was \$2,582,015.

Permits issued for March include a pier project for the State Harbor Board to cost \$900,000. Of the total amount, \$1,864,638 is to be spent for homes.

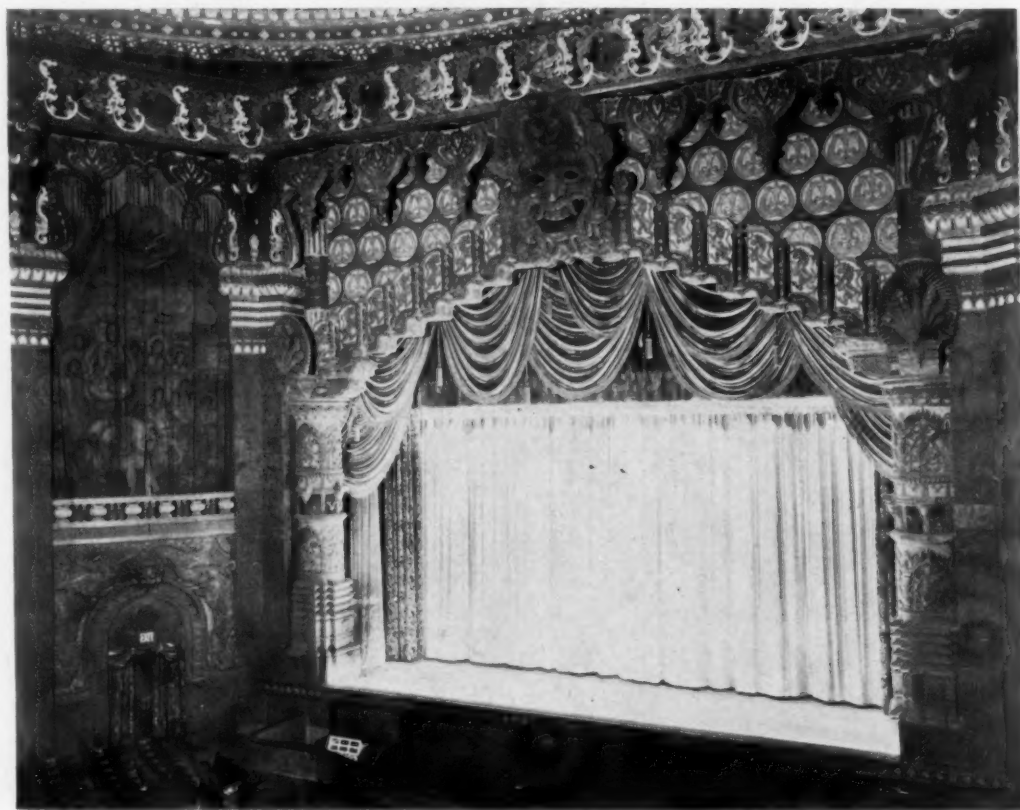




AUDITORIUM, ORIENTAL THEATRE, PORTLAND, OREGON. THOMAS AND MERCIER, ARCHITECTS
Photos by Artcraft Photo Shop



FOYERS, ORIENTAL THEATRE, PORTLAND, OREGON. THOMAS AND MERCIER, ARCHITECTS
Photos by Artcraft Photo Shop



ABOVE—FOYER; BELOW—PROSCENIUM ARCH; ORIENTAL THEATRE, PORTLAND, OREGON
THOMAS AND MERCIER, ARCHITECTS

Photos by Artcraft Photo Shop



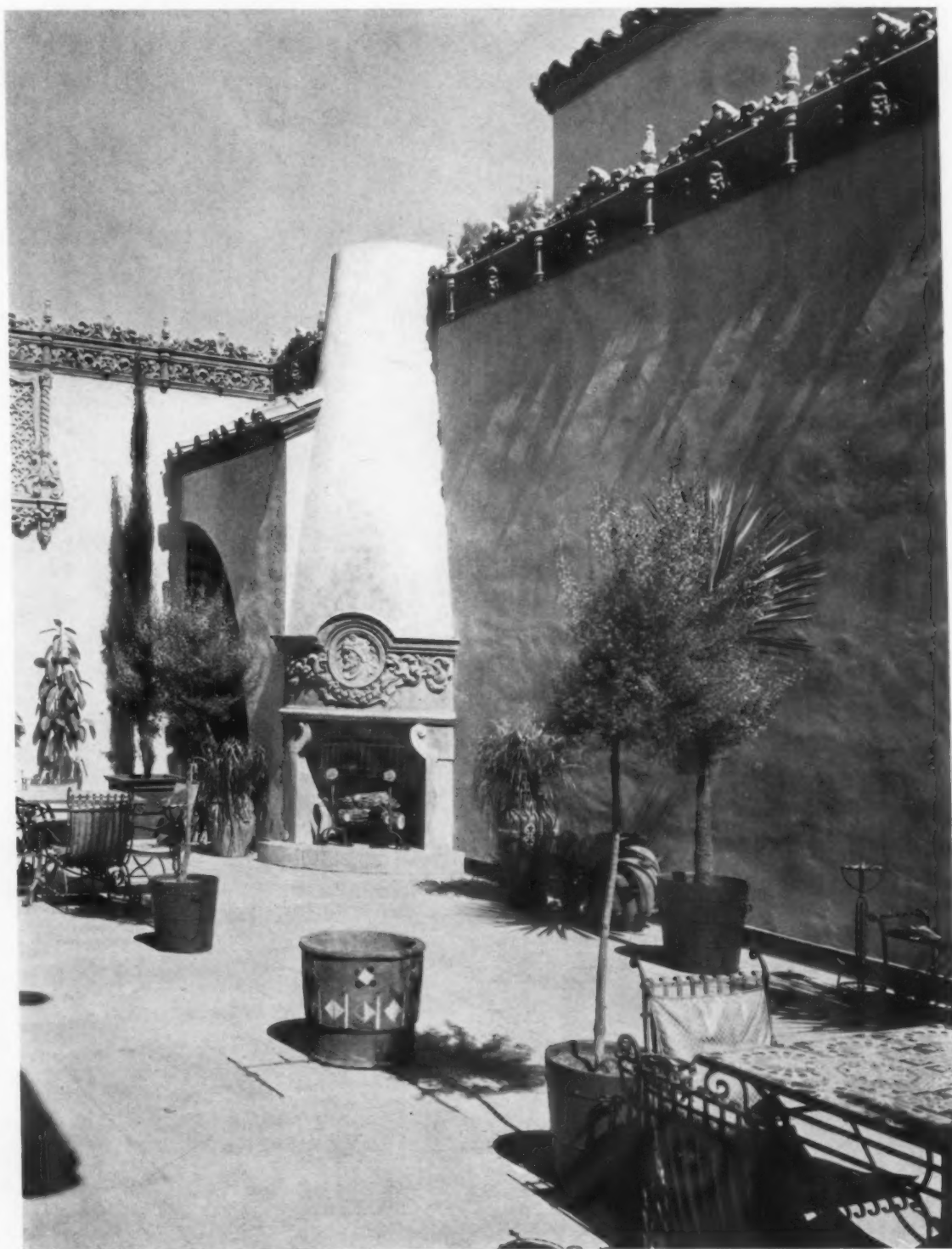
HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studio



PATIO, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios



PATIO, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS
Photo by The Mott Studios



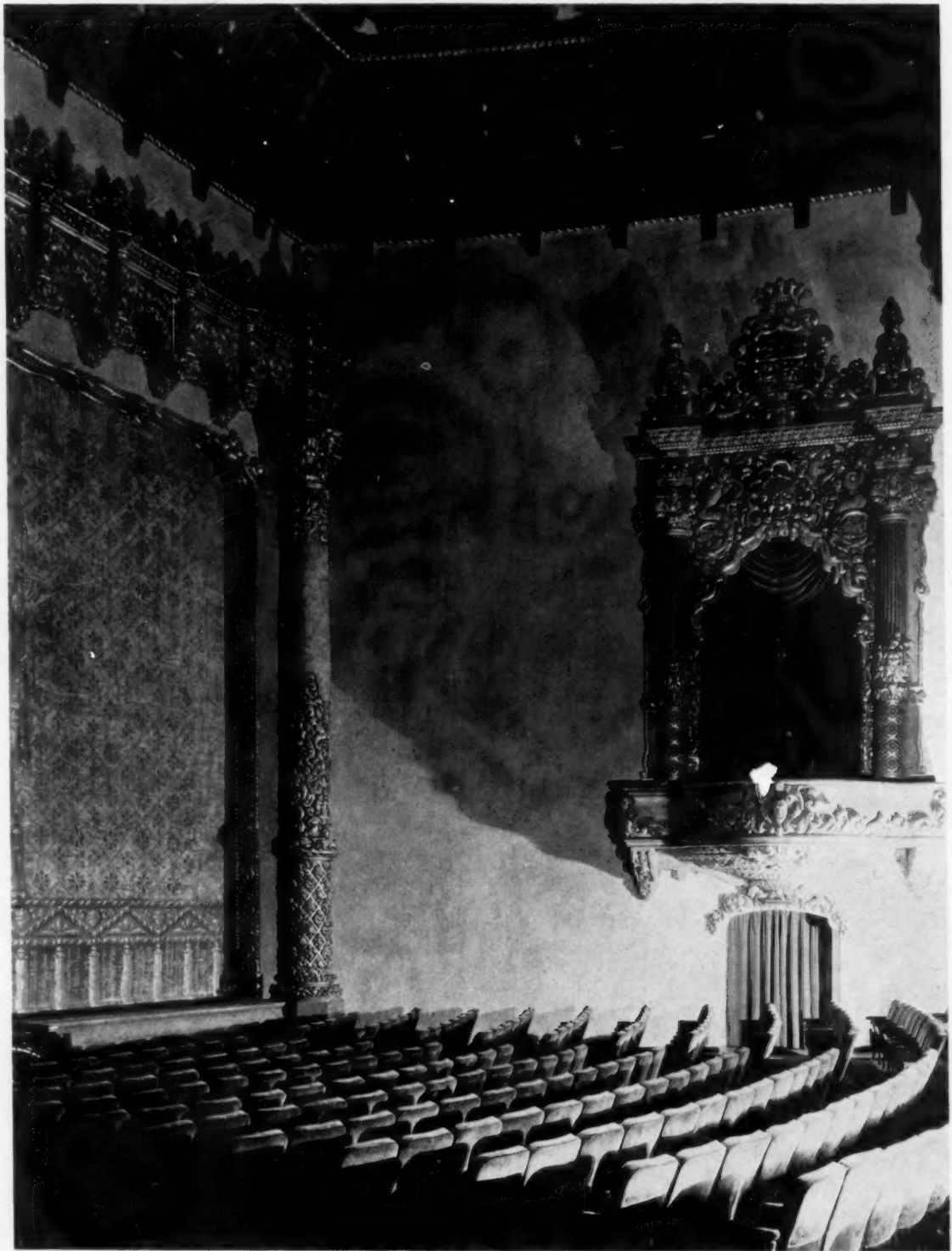
ENTRANCE DETAIL, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studios



ABOVE—AUDITORIUM; BELOW—FOYER; HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studios



PROSCENIUM ARCH, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios

EDITORIAL

A Man Who Made His Mark

IN THE PASSING of Charles Peter Weeks, the architectural profession loses a member who was not alone an architect of great ability and of fine personal quality, but also one who had unusual opportunity and who fulfilled in high measure the obligations which great opportunity brings.

Mr. Weeks was fortunate in receiving commissions for many buildings on the tops of San Francisco's famous hills. As the result of his creative vision, the city is crowned by a group of towers that will bring joy and inspiration for generations to come. Many other buildings, public and private, have contributed to his high reputation. His record of achievement is a noble one; and although his friends and admirers in the profession, and the leaders of the community which he enriched so greatly, will mourn his premature death, yet there remains a sense of thankfulness that such a man lived, and gave so much to the world.

Americana

IT IS PROPER and fitting that space should be devoted in our museums to historical records of American life and customs, in various eras, at successive stages of ethnological, cultural, political, architectural development.

When an entire building is erected as a record of one of our earliest American civilizations, especially a building dedicated to the daily use of the public, by the thousands, and used for purposes of entertainment so that an audience remains for some space of time, it is worthy of comment.

In a museum, people as a rule walk through the various rooms at a fairly continuous gait, and are apt to depart with a confused jumble of impressions. In the Mayan Theatre (illustrated in this issue) people will have time to form a fairly definite idea of Aztec art, religion, customs; the building cannot help but be an educative influence. One may not think this beautiful; one must admit that it arouses interest; and one must admire the skill displayed in design and execution. One of many unusual features, the treatment of concrete and stucco, as to texture, color,

modeling, is unique and effective. The building is the result of long and painstaking research and application; it deserves respectful consideration.

* * *

DESCRIPTION OF MAYAN THEATRE

[Concluded from page 18]

that rises before him in its gradations of fiery colors.

Mezzanine—Emperor's Hall

The main stairs leading from the entrance foyer lead to the mezzanine lounge, which is of a similar shape and of the same dimensions as the foyer below. The striking architectural feature is the arrangement of the massive stone beams supporting the balcony above. The mezzanine is entirely decorated with Aztec designs. The stone beams, varying in grayish warm tones, are richly decorated with stenciled designs that are both authentic and used to give a maximum of color harmony and variety. A procession of warriors with banners and shields, a fragment from the frieze around the so-called sacrificial stone illustrating the victories of Emperor Tizoc, eagles, serpents, monkeys, turtles and fish, are amongst the many decorative designs used. A black shiny belt course suggesting obsidian, encrusted with a small eagle head, divides the walls at door heights. The walls between this belt course and the floor are constructed of large blocks of masonry of a reddish color. The eight panels formed above by the spacing of the ceiling beams are decorated with hand-painted murals, done in the same manner as the ancient manuscripts or sacred books. Each is in itself a complete composition, showing the Aztec form of picture writing, and illustrates also great historical events and customs.

The four panels at the left hand of the central platform depict the immigration of the Aztecs, foundation of Tenochtitlan (Mexico City), a marriage ceremony and the sacred fire, while the other four are self-torture, music and dance, the great temple and the arrival of the Spaniards.

Over the central platform stands the manly figure of Cuauhtemoc (Descending Eagle), the indomitable last emperor of the Aztec dynasty. He wears a green feather robe with his symbol, short fringe and jewel skirt, leggings and sandals. The figure is in an attitude of defiance, unarmed, and is haloed by a plumed golden sun symbol, the banner of his race. This original conception is the culminating part of the decoration of the Emperor's Hall.



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DECORATIVE NOTES [A SERIES]

A Miracle of Modern Re-nais-sance

For many years the walls, ceiling, columns, of this entrance hall stood in plaster finish, painted in a monotone of pale tan . . . They have now blossomed forth, transformed into a brilliant, colorful expression of the Italian Renaissance . . . relief ornament in antique gilt . . . charming panel motifs in soft but rich colors . . . columns veined in black and gold and lacquer finished to an amazing effect of marble . . . mirrored panels to double the values of space and color . . . this hall now fulfills its function par excellence . . . Clinton Cafeteria, Flood Bldg., San Francisco.

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NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

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JAMES S. DEAN, three years
EARLE B. BERTZ, two years
FRED H. MEYER, two years
J. S. FAIRWEATHER, one year
W. C. HAYS, one year

NEXT MEETING

The next regular meeting of the Northern California Chapter, A. I. A., will be held at the Hotel Mark Hopkins on Tuesday, April 24, at 6:30 p. m. Dinner will be served at \$1.50 per plate.

While regular business will be transacted at this meeting, the Entertainment Committee is planning to make it a big Spring Jinks.

MARCH, 1928, MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Hotel Mark Hopkins on Tuesday, March 27. The meeting was called to order by President Harris C. Allen at 6:30 p. m.

The following members were present: Harris C. Allen, G. F. Ashley, Wm. Clement Ambrose, John Bakewell, Jr., Edward G. Bolles, Morris M. Bruce, Wm. K. Bartges, John H. Christie, Ernest Coxhead, Jas. S. Dean, John J. Donovan, Albert J. Evers, W. B. Farlow, Wm. I. Garren, W. C. F. Gillam, E. H. Hildebrand, Wm. C. Hays, Lewis P. Hobart, John Galen Howard, Lester Hurd, Creston H. Jensen, R. W. Jeans, Geo. R. Klinkhardt, Leffler B. Miller, Chas. F. Masten, Chas. F. Maury, A. McF. McSweeney, Jas. H. Mitchell, William Mooser, Jas. T. Narbett, E. L. Norberg, Sidney B. Newsom, Harris Osborn, Jas. W. Reid, Albert Schroepfer, Ralph Wyckoff, Clarence R. Ward.

Messrs. Andrew P. Hill and Mark T. Jorgensen were present by invitation.

MINUTES

The minutes of the previous meeting were accepted as published.

GENERAL BUSINESS

The Secretary read a letter from the Royal Institute of British Architects, inviting the members of our Chapter to the Conference at Bath on June 20 to 23, inclusive, of this year.

Mr. John Galen Howard submitted the following resolution on the sad death of our fellow member, Charles Peter Weeks, which occurred on March 24th:

"In the death of Charles Peter Weeks this community has suffered a heavy loss. Having come to San Francisco as a young man not long before the disaster of 1906, Mr. Weeks was in a position to lend an effective hand to the rehabilitation of the devastated city. His distinguished ability, training, and experience enabled him, later, to extend his activities as an architect throughout California, where the good influence of his work will be permanently felt. His fine public buildings at Sacramento and the group of his great hotels in San Francisco are, among others, monuments which give luster to his fame. His long and devoted service as an active

member of this Chapter, and his personal qualities, of steadfastness, sincerity, and warmth of heart, have endeared his memory to the architectural profession and to a large circle of friends.

"It is with deep sorrow that the Northern California Chapter of the American Institute of Architects records its loss and extends its sympathy to the widow and family."

The resolution was unanimously adopted and the Secretary was instructed to spread the resolution on the minutes and to send a copy to Mr. Weeks' family.

Mr. Wm. C. Hays submitted the following resolution:

"Whereas, The Northern California Chapter, the American Institute of Architects, learns that the construction now in progress at Grace Cathedral promises to be the forerunner of still greater activity; and

"Whereas, This Chapter recognizes as inherent in certain types of building enterprises (such, notably, as civic centers, expositions, cathedrals) that special significance which properly justifies their being fostered by our body; therefore be it

"Resolved, That this Chapter believes that this cathedral project offers to bring to our community a noble example of ecclesiastical Gothic architecture such as will enrich us in inspirational and cultural values;

"That the site is one offering a rare opportunity, and, further, that the studies already shown foreshadow a fabric of distinguished architectural character, destined to become another of those major accomplishments in which the people may well take pride."

The resolution was unanimously adopted and the Secretary was instructed to send a copy to the bishop of the diocese.

The following delegates were elected to the Sixty-first Annual Convention at St. Louis on May 16, 17, 18 next: Messrs. John Galen Howard, Warren C. Perry, James Narbett, Henry H. Gutterson, Jas. S. Dean, F. J. DeLongchamp and Harris C. Allen. Mr. Will G. Corlett was elected first alternate delegate, and the entire Institute membership of the Chapter as other alternates.

The President announced that the State of New York is considering a law that places the State architect under the jurisdiction of the State engineer. In accordance with a national movement of the Institute, a resolution was passed, instructing the Secretary to write a letter of protest to the proper officials in New York State.

The President announced the election of Mr. W. G. F. Gillam to Chapter Associateship, and the appointment of Mr. Lester Hurd on the Membership Committee.

SPECIAL COMMITTEES

Mr. Wm. I. Garren reported for the Committee on Quantity Survey. The committee found that it was not opportune to indorse the quantity survey at this time. The report was unanimously accepted.

Mr. E. L. Norberg reported the completion of three standard symbol sheets and stated that further work is in progress by the Committee on Drafting Room and Office Standards. The intention of presenting these symbols for national adoption was announced.

Mr. Mark T. Jorgensen reported for the Committee on Organization of State Association of California Architects, and read the proposed preamble of the constitution.

PROGRAM

The President called on Mr. Lewis P. Hobart, who gave a most interesting history of the design of Grace Cathedral and a description of its principal features and details.

Mr. James Mitchell gave an informal talk on residence planning.

Mr. Andrew P. Hill, head of the Division of School Planning of the State Department of Education at Sacramento, spoke to the Chapter on his work in his recently created position in the department, and on school planning in general. The profession is particularly fortunate in having the cooperation of Mr. Hill in his constructive and helpful attitude toward the work of school planning.

There being no further business, the meeting adjourned.

MYRON HUNT HONORED BY PASADENA CITIZENS

Within the building for which he was being honored, Myron Hunt, Pasadena citizen and distinguished Southland architect, received the Arthur Noble medal, given annually for civic service and awarded to Mr. Hunt for his architectural work on Pasadena Public Library. With the donor of the medal in attendance and before an audience of several hundred people, Mr. Hunt received the honor at the hands of Clayton R. Taylor, chairman of the board of city directors, following glowing tributes to his art and ability by Dr. Leslie E. Learned, rector of All Saints Episcopal Church, and George A. Damon, consulting engineer.

Emphasizing in one more particular the ever-developing spirit of æsthetics characteristic of the community, Arthur Noble must have taken pride in seeing the medal for 1927 bestowed with such unanimity of opinion on an architect whose fame has spread beyond the city and whose work had a decided influence in the development of California architecture. Californian, indeed, did Mr. Hunt classify the beautiful structure which brought him the golden token of the city's esteem; and while it was for his achievement in creating the library building during the late year that the award was given, the speakers implied that the honoring of Mr. Hunt was in reality the recognition of intangible ideals that would have an interest for generations yet to come.

ANNUAL ALUMNI EXHIBIT

May 7th will mark the opening of the annual exhibition of the School of Architecture, University of California, of the work of its alumni. The exhibition will be open two weeks and will consist of photographs and plans of executed works and perspective sketches and plans of the school's graduates of any year. The showing will be hung in Architectural Hall, located close to the north gate of the California campus and will be open continuously during the two weeks.

The Gypsum Industries, 844 Rush street, Chicago, announce publication of a new treatise on "Gypsum Partition Tile." Copies will be supplied on request to above address.

A \$1,000 scholarship, designed to promote the development of architecture in wood, has been made available in the College of Architecture, University of Washington, Seattle, by the West Coast Lumber Bureau.

In giving the scholarship, the bureau recommended that it be awarded to the outstanding junior in the College of Architecture at the University during the latter part of the winter quarter, and that during the following spring quarter the student selected familiarize himself with the lumber industry of the Pacific Northwest, the different woods, mill methods, gradings, etc.

The student, according to the plan, will then spend two months at the Fontainebleau School of Fine Arts, near Paris, France. From there he will go to Switzerland, where he will study wood construction and prepare measured detail drawings of at least two outstanding chalets. The bureau has recommended that when the student returns to complete his school work, the material he developed under the terms of the scholarship be published and made available to architects and others interested.

Members of the University's architectural faculty have awarded the scholarship to Jack Peterson.

Architectural draftsman wishes position. Over 25 years' experience in architects' offices in San Francisco and Los Angeles; mostly San Francisco; competent on plans, elevations, sections, scale details and full-size details; good designer; good on free-hand drawing, perspectives in pencil, ink or water color. Quick and neat worker; have samples of work and recommendations to show if granted interview. Married. Willing to work for *very low terms*. Address Box F, Pacific Coast Architect.

Introduction of ultra-violet-ray glass on the Pacific Coast for use in homes, office buildings, schools and hospitals in place of ordinary window glass, is announced by W. P. Fuller & Co. The value of this glass, known as Helioglass, lies in the fact that it transmits the ultra-violet rays of the sun along with light, whereas ordinary window glass excludes the health-giving rays.

Architect H. A. Minton, Bank of Italy Building, San Francisco, is preparing preliminary drawings for the first unit of a three-story and basement reinforced concrete school building to be erected in San Francisco by the St. Bridget's School. The total cost will be \$350,000.

Architect Clarence Tantau, Shreve Building, San Francisco, is preparing plans for a two-story frame and stucco residence to be erected in the Seacliff District by Mr. Allan MacDonald of the firm of MacDonald & Kahn, contractors, Financial Center Building, San Francisco.

Architect William H. Weeks, Hunter-Dulin Building, San Francisco, has been commissioned to prepare plans for a four-story and basement steel frame and brick apartment building to be erected in Berkeley. Building to cost \$115,000.

Architect Arlos R. Sedgley, and William R. Erskine, Associate, formerly located in the Kerskhoff Building, have moved to 816 Architects Building, Los Angeles.

Architect H. C. Nickerson announces a change of address to 224 Security Building, Pasadena, California.

Gerald J. Fitzgerald, architect, has moved to 112 Upper Terrace, San Francisco.

Architect H. Roy Kelley is now located at 1102 Architects Building, Los Angeles.

INSTITUTE AND CLUB MEETINGS



SAN FRANCISCO ARCHITECTURAL CLUB

The April meeting of the San Francisco Architectural Club was held on the evening of March 4th. The business session was given over to the discussion of minor and miscellaneous business matters. The class committee chairman reported that the engineering class has increased its membership to 15, and the class in principles of architectural details, which started with five members, now has 14.

The annual club picnic will be held May 6th at Marshall's Park, Saratoga.

Two speakers were present and the business session was cut short to give them suitable audience. The nature, uses and possibilities of Tennessee red cedar were briefly explained by a Mr. Watts, representing the Tennessee Red Cedar Company. The second speaker was a Mr. Slack, who is attached to San Quentin Prison as an instructor in the department for industrial and trade training among the inmates of that institution. Slack presented an interesting discussion of the work and progress made by the classes in drafting and construction work that have been held for some years now. It is the purpose of this instruction to give its students an understanding and practical working familiarity with the simple fundamentals of drafting and construction work so that upon their release they will experience little difficulty in obtaining well-paying employment and even being able to fill minor positions of responsibility. The classes have been growing in size from year to year and records of its former students show that the training received has, as a whole, been of constructive value to them in enabling them to relocate themselves in society and direct their lives along lines of positive and enduring value.

ARCHITECTS' LEAGUE OF HOLLYWOOD

March was an exceptionally busy month for the Architects' League of Hollywood, being marked by the annual art exhibition of the organization and several special

luncheons, meetings and functions in connection with that event. The art exhibit which took place during the last two weeks in March was held in the California Art Club's quarters in Los Angeles, and was a signal success from the standpoint of attendance, excellence and variety of works entered. An average of 3000 persons daily attended the showing. It is also a point to be noted with some satisfaction that financial returns from the entrance fees charged were sufficient to pay all the expenses of the exhibition.

On March 21st Professor Verne O. Knudson, authority on acoustics, gave a talk on "Elementary Acoustics," which was voted most helpful and practical in its nature.

On March 29th the club had for a speaker Fritz Burns, vice-president and general manager of Dickenson & Gillespie, prominent realtors and subdividers of Southern California. Burns' subject was "Relations of the Architect with the Subdivider" and as a means of coordinating the efforts of these two workers, the speaker suggested what he termed subdivision boards of architectural control. Such boards, consisting of architects, would be appointed in given districts and it would be their function to consult and cooperate with any subdividers opening tracts in their district. Before approval would be given to the plans and marketing of the tract, it would have to meet such requirements of building restrictions, architectural restrictions, landscaping, etc., as the control board deemed suitable to the circumstances. The club members were favorably impressed with Burns' views and ideas and suggestions were made that the club lend him support in furthering his ideas.

ALAMEDA COUNTY SOCIETY OF ARCHITECTS

On April 2d the Alameda County Society of Architects assembled at a specially called luncheon meet for the informal discussion of a number of pertinent and pressing issues; chief among them being a consideration of ways and means by which the city of Oakland could be aroused in the question of planning for a suitable civic center. Since the first move relative to the fostering of such public interest logically lies within the architectural profession of the city, it was voted that President Chester H. Miller appoint a committee of three to organize an informal competition among Oakland architects for a comprehensive plan covering a group of civic buildings and their surrounding settings. Miller has named E. G. Bangs, W. R. Yelland and Harris Allen for this committee.

As a nucleus for a civic center, Oakland has possessed for some years a civic auditorium, located on the south side of East Twelfth street, directly across from and facing Lake Merritt. From time to time there has been talk of building a new museum to provide suitable quarters for one that for many years has been housed in an old frame residence on the shores of Lake Merritt. The Oakland library is a somewhat ancient building, situated on a downtown street, which was once a quiet residential district and an ideal and convenient site, but is now of a nondescript character, owing to the presence of business structures, apartment houses and broken-down residences. It will only be a matter of time when a city as large as Oakland and of such rapid growth will be forced to the issue of a new library building.

As yet it is doubtful if there is any general conception among the citizens of the city for the need and the crea-

tion of a plan whereby the existing auditorium, the talked-of museum, the inevitable library and such other public structures as the future cultural progress of the city may require will be grouped in a location eminently fitted to provide a background for them and so located individually as to provide a unified, logical, convenient scheme. A competition such as the architectural society proposes to sponsor will, at least, bring forth a composite picture to present to the public mind and thereby focus its attention upon the problem and the need for exercising foresight, rather than hindsight, in its ultimate solution.

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LOS ANGELES ARCHITECTURAL CLUB

The regular monthly meeting of the Los Angeles Architectural Club, held March 20th, was designated as "Bridge Night" and given over to the discussion of design and construction of bridges.

Merrill Butler, engineer in charge of bridge design for the city of Los Angeles, spoke at some length on bridges, developing in detail many interesting factors involved in the design and construction of their several types. Illustrative of Butler's talk were displayed a number of blueprints, which have been prepared under his direction for Los Angeles bridges. There were also on display drawings and blueprints of the new Arlington Bridge, Washington, D. C., the work of McKin, Meade and White.

Professor Walter Sylvester Hertzog was also to have spoken on "The Historical Romance of American Bridges," but changed to tell of his experiences as a collector of rare books and manuscripts—a subject which he handled in a most entertaining manner.

President George P. Hales introduced 15 new club members, who have been enrolled as a result of the Bigger Membership drive now under way.

On March 31st the problem for the Fontainebleau Scholarship at the School of Architecture, U. S. C., and of the Los Angeles Atelier was given out. Funds for this scholarship were derived from the second annual architectural ball held in February by the Southern California Chapter, A. I. A., the Los Angeles Architectural Club and the Los Angeles Atelier.

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OREGON STATE CHAPTER, A. I. A.

The time and attention of the Oregon State Chapter, A. I. A., during the month of March was, and for April as well, occupied with exhibitions and inspection tours of one kind and another. On March 24th the staff and students of the School of Architecture and Allied Arts of the University of Oregon were the guests of the Chapter upon a tour of inspection of buildings, recently erected in and about Portland, which possess unusual architectural merit or interest. The day was ended by a dinner and this occasion was rendered both amusing and hilarious by turning each one present into a society reporter of the affair. This was done by providing each diner with a typed resume of the day's activities and tour, and leaving blanks in which were to be written appropriately descriptive adjectives. As reporters and journalists, the Chapter members and their young guests displayed unexpected versatility, thus leading the reader of a typical report to the conclusion that, while the great art of architecture may be the gainer through these people casting their lot with it, the great art of letters is in some respects probably the loser.

On April 1st there was opened in the Portland Museum an exhibit of the work of the staff and students of the School of Architecture and Allied Arts of the University of Oregon, which was sponsored by the Oregon Chapter, A. I. A. The exhibit was open until April 8th and during the week of April 9th was shown in the Meier & Frank Department Store, Portland, Oregon.

SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The two hundred and thirty-second meeting of the Southern California Chapter, A. I. A., was held at the California Art Club on March 20th. An exhibition of architecture, allied arts and crafts at the Club and the attendance of members of the Architects' League of Hollywood added greatly to the interest of the meeting.

Mr. David J. Witmer, former Chapter President, was honored by the presentation of a gold watch from the Chapter and by a speech by Mr. Myron Hunt in which was expressed the appreciation of the members for the strenuous work and splendid personal attributes of Mr. Witmer.

A report was made by Mr. Walter S. Davis on a program prepared under the auspices of the Chapter for a Fontainebleau Scholarship and the announcement of the competition for this scholarship was presented to the Chapter. The program states that the issuing of the project, which is a Class A, Beaux Art problem, will be on March 31st, at the University of Southern California, that the closing date is May 14th, and that information may be secured from Mr. C. R. Johnson, School of Architecture, University of Southern California.

The attention of the Chapter was called to the campaign by the University of California for funds for its various schools and departments. Mr. Sumner P. Hunt addressed the meeting, urging the support of the architects so that the School of Architecture might share in the efforts and benefits of the drive. The history, objects and standard of work of the school were outlined by Mr. A. C. Weatherhead and the Chapter adopted a resolution pledging its aid to the School of Architecture.

President Pierpont Davis spoke on the Exhibition of Architecture, Allied Arts and Crafts under the auspices of the Architects' League of Hollywood and told of the splendid cooperation of the League with the Chapter. President Roth of the League and Mr. R. C. Flewelling responded in behalf of the League.

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WASHINGTON STATE CHAPTER, A. I. A.

The March meeting of the Washington State Chapter, A. I. A., held March 1st, was marked by a discussion of "India, Her People, Customs and Architecture," by Fritz Kunz, who for some years resided in that country.

After discussing the geography and people of India, the speaker sought to show that its architecture is a logical expression of the dominant characteristics in these two factors. The most notable architectural works of the country are palaces and buildings devoted to religious purposes, and the form and design of these are symbolical interpretations of the religious and spiritual thought which figures so largely in the mind and life of the people and creative workers of this old civilization. Kunz had an abundance of photographs to illustrate his points and talk. Among these were some interior views of the famous Taj Mahal at Agra, not generally familiar or often seen in this country. These Taj Mahal interiors showed clearly the marvelous craftsmanship and design for which the building is world famous. Speaking of the structure, Kunz set it down not as an isolated phenomenon but a culmination of several preceding periods and phases in the architectural development of Indian thought and civilization.

On March 10th the Chapter called a special City Planning luncheon meeting. Harland Bartholomew, who was consultant to the Seattle Zoning Commission, was present in the city on that date and was the special guest of the Chapter. Besides a goodly number of the Chapter members, the luncheon was attended by several members of the Seattle City Planning Commission. An informal discussion on city planning problems took place and

Bartholomew spoke briefly on pertinent Seattle issues, city planning problems in other cities and how they are being met and answered several questions put to him by those present.

The Washington Chapter members are now engaged in an advertising experiment of some interest, which seems to be productive of constructive results. The Seattle Post-Intelligencer had been running in its Sunday editions a small-house plan service of poor architectural character. Upon protest from the Chapter the paper agreed to discontinue this and turn the space over to the Chapter for advertising and illustration of good small-house work. The Chapter's contract runs for six months and already Mr. Loveless of the Advertising Committee reports that a number of inquiries have been received by him about the small houses shown in the Post-Intelligencer. Mr. Vogel, chairman of the Public Information Committee, has a scrap book of clippings on the Chapter and the individual members, which have appeared since this campaign began running and as a direct result of it.

Recent additions to the membership roster of the Chapter are William Aitken, John T. Jacobsen and Albin Shay.

During the February business session, which this publication was unable to report, a letter from the Treasury Department, Washington, D. C., regarding employment of local architects on Federal buildings in Seattle was discussed. After considerable discussion, it was voted that President Ford appoint a committee to take up the subject with the Seattle Chamber of Commerce, which maintains an agent in Washington, D. C., and who in turn might be able to personally bring the matter before the Secretary of the Treasury and influence him in the desired direction.

Mr. Thomas, head of an investigating committee on the new King county jail, reported that his committee had held conferences with the mayor, the city council, police, health and judiciary departments with the result that it was now decided to add five more stories to the city-county building and to provide garage space under City Hall Park, keeping the construction sufficiently low so as not to interfere with the existing surface planting. It was voted that Chairman Thomas consult with the Citizens' Committee to ascertain if it would accept the advisory services of the Chapter in this proposed construction.

Mr. Thomas also gave an account of the work and progress of the Architectural Department and its students at the State University. The Chapter voted a competition, in which it would name the problem, supervise the judging and award the prizes. It was also voted that the Chapter make a contribution to the Traveling Scholarship Fund of the University.

* * *

The Celotex Company have moved their West Coast Division offices to Los Angeles, where they will be located in the Architects' Building. Mr. Tom Sawyer, formerly manager of the New York Division, has been placed in charge of the West Coast Division. Offices have been opened in the White-Henry-Stewart Building, Seattle, and in the Sharon Exhibit of Building Materials, 55 New Montgomery street, San Francisco.

* * *

Mr. Lawrence Keyser, 701 Parnassus ave., San Francisco, California, was granted a certificate to practice architecture by the California State Board of Architecture, Northern District, at their meeting held March 27th.

* * *

The C. A. Dunham Company have moved their San Francisco sales office to room 232, Monadnock Building, and have appointed A. L. Burleson as manager.

NEW CAMPAIGN FOR MODERNIZING EXISTING HOMES

Final organization of a "Home Modernizing Bureau of the National Building Industries," with provisions for a central headquarters in Chicago functioning with a small executive staff and field organization and an initial budget of \$100,000 for 1928, will be undertaken at a meeting to be held at the Blackstone Hotel, Chicago, April 11.

This announcement is the outgrowth of the so-called National Home-Building Council, which was tentatively organized in Chicago, March 2. Thirty-one trade associations and other interests, representing as many industries in or allied with the building field, were represented.

A committee on organization has reported as follows: "New construction today provides neither adequate nor sufficiently regular and dependable employment for the capital, the manufacturing facilities and the labor-force that constitute the industry.

"After long and careful consideration, leaders in the building field are convinced that a large, substantial and stable market for all types of building materials, equipment and labor can be developed through modernization of the millions of structurally sound, well-located American homes already existing, and that this activity will benefit new construction.

"The whole question now has become one of a practical method of developing that market profitably. While manufacturers, trade associations and similar interests realize the opportunities in this neglected field and are eager to participate in a plan to further their own interests and to support the furtherance of modernization, there must be a central point of control to overcome the usual lost motion, avoid confusion, provide means for co-ordinated activity, and actually to stimulate such work in communities where it is most needed and most susceptible of profitable development.

"The following activities are planned:

"1. A national publicity campaign: (a) Direct distribution of press-material; (b) Mobilizing the support of newspapers, magazines, banks, civic organizations, women's clubs, public officials, educators and other major influences; (c) Supplying press-material, publicity and business building plans to these local agencies.

"2. Local campaigns: To devise a standard plan for, and to establish local bureaus, coordinating all local groups and interests.

"3. Sales coordination: Development of methods and plans in which the sales organizations of the cooperating groups may participate.

"4. Practical coordination of advertising and publicity efforts.

"5. Speakers' bureau: For national conventions in each industry and other meetings."

This outline of a tentative plan of action, together with the revised proposed constitution of the organization, have been submitted to those invited to the next meeting. Members of the acting committee believe that the project now is in a state of complete preparation for definite action, and contemplate that the new organization will be active within the next few weeks, adding impetus to the nation's impulse to bring its old homes up to date and point out ways by which the various units in the building field may coordinate their sales activities with the movement.

* * *

Hunter and Hudson, consulting engineers, announce the removal of their offices from the Rialto Building to 41 Sutter street, room 718, San Francisco.

* * *

Architects Fitzhugh and Byron, Phoenix, Arizona, have been commissioned to prepare plans for a \$200,000 church to be erected by the First Baptist Church of Phoenix.

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE
COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN
VOLUME FOUR
[SERIAL ISSUE OF THE INSPECTOR]
NUMBER FOUR

SKYSCRAPERS, A CONGESTION PROBLEM?

New York Official Says, "No!"

[BY MARK C. COHN]

Expert Consultant on Housing and Building Regulations

(This is the thirty-fourth of a series of articles on building codes)



SKYSCRAPERS, in spite of being maligned, legislated against, cussed and discussed, have continued to grow in number and height during the past few years. This leads to the probable conclusion that the economic aspects of building and the relation of skyscrapers to assessed valuation of property are factors, among others, which perhaps have not been fully considered in the light of past and present experience by those commissioned to write building codes often designed arbitrarily to limit heights of building. Many plausible sounding reasons have been expounded to justify repressive building legislation fixing limits for heights of various types of building. Frequently it is held that limiting heights of building is a prerequisite of solving the problem of congestion. It is, therefore, worth while to observe the viewpoint of one who appears to be eminently qualified to speak on this very important subject.

George Henry Payne, former journalist and editor, at present commissioner of taxes and assessments for New York City, and president of the City Traffic and Health Association of the largest city in America, in a recent discourse on the subject of the "Skyscraper and Congestion" before the convention of the American Institute of Steel Construction, brought out some interesting phases of this very interesting subject. Mr. Payne is quoted:

"Nothing in our national development is more curious than the way in which, for over 40 years, propaganda has been made against the American skyscraper and the way in which the American skyscraper has thrived—if we may use the word. An anti-skyscraper literature has been developed, and today it is almost impossible to go into any library in this country and not find books that denounce this American development from one or many angles.

"When America first began building skyscrapers, a most vigorous and astonishingly vehement protest arose. The main basis of the protest at that time was that the tall buildings were unsightly; that they violated tradition; that they made the city look freakish, and that they were not safe. Gradually this point of view was changed in some aspects, and people began to see that there was a great deal of beauty in some of the skyscrapers. Slowly

it was recognized that the skyscraper is an American contribution to the history of architecture.

"Later the skyscraper was attacked on the ground of health; that it shut out light and air. This phase, too, has passed, and today the skyscraper is under an attack—a vicious and formidable attack—on the ground that it is productive of congestion. One cannot read this record without concluding that back of all the agitation is a prejudice—a prejudice that has been ineffective, to a very large extent, when we see the progress that has been made in our country and the beautiful buildings that are being erected—some, of course, not as well conceived as others. Such a prejudice is not an unheard-of thing in history, and in the last 100 years has been provoked or associated with most of the inventions—machinery, railroads, and so forth—that have made our modern age distinctive.

"That such a prejudice should be so widespread and so deep-seated would be very serious if it did not occasionally take an amusing form. A short time ago I gave an interview in defense of the skyscraper to a New York paper, and it was rather amazing to find that I was accused not only of ignorance, of brashness, but there were even covert suggestions as to my sanity.

"The members of your institute have a very proper interest in the business aspects of the building of skyscrapers, an interest that is, however, in no way opposed and cannot be made even seemingly opposed to the interests of the citizens of every large city. There is no problem before the taxpayers of the large cities of America more important than the problem of congestion, and the endeavor to make the skyscraper bear the burden of the ills of congestion is only to defer the best solution of that problem. So long as we have a befogged and bemuddled discussion of congestion, with the skyscraper being blamed for ills of which it is innocent, so long will we mill around the problems of congestion without arriving anywhere.

"As one who has had a very serious and somewhat long interest in the subject of city taxation, it has been interesting to me to see the opponents of the skyscrapers disregard the important relation of the skyscraper to assessed valuation. These critics ignore the fact that progress in our large cities has been due to the building of skyscrapers and future progress depends on the continued building of large structures. It is necessary also that there

THE INSPECTOR

should be an assurance on the part of those owning land or contemplating purchasing land that they are not to be bound by restrictions unless they are logical and sane and are imposed only after dispassionate, fair-minded and authoritative discussion and with an imaginative view as to the future.

"Fundamentally I am interested more in traffic congestion than I am in skyscrapers, but as a tax commissioner and as a taxpayer, I know that our possible progress in New York City is based on a healthy and sound attitude toward building and that any disturbance of building conditions is going to affect the assessed valuations and the borrowing capacity of the city, without which the city will be unable to construct the many subways that it still needs before its transit system is even slightly complete.

"The taxable real estate on the island of Manhattan is this year assessed at \$8,212,387,595. It may interest you to know that \$850,000,000 to \$1,000,000,000 of this real estate consists of skyscrapers and the lands on which they are built. In other words, from one-tenth to one-eighth of the taxable value in Manhattan realty rests solely in the tall buildings.

"That our surface traffic congestion, with which we are troubled now, would be more speedily remedied if we had less divergence of view as to the causes, there is no doubt. One of the main troubles in the discussion of congestion has been the assumption by a great many very honest and disinterested persons that the problem is one entirely new. It seemed to surprise even men who had given considerable thought to the subject that the problem of traffic congestion in New York City goes as far back as 1796, when the agitation was over the fact that oxcarts were clogging the streets near the East and North rivers, in the neighborhood of the markets.

LOVERS' LANE WITHOUT SKYSCRAPERS

"The elevated railway structures, when they were built in New York City, added to the congestion on the streets because it was necessary for flagmen to be located at important crossroads in order that riders and drivers might be warned that an elevated train was approaching, so that they might dismount and hold their frightened horses. Old engravings of New York as far back as 1831 when the city hardly extended beyond 'Lovers' Lane,' as Twenty-third street was then called, when there was not a skyscraper in sight or in mind, that the congestion was far greater than it is today in any point in New York City.

"In this 100 years in which congestion has been almost an ever-present problem, much progress has been made, although it is a curious thing that in our dealing with these problems so little attention is given to research and to the experiences of the past. We have made some—I should say, we have made many—beneficial advances in dealing with the problem of congestion. How much more we would have advanced if we had studied the past a little more carefully!

"It is only within the last 25 years that New York has had a traffic force. William Phelps Eno, who has contributed his time and his fortune to these problems, has stated that when he first began in 1900 his great work there were only six traffic policemen in New York. There are now 2000. And yet, when we go back and read our Roman history, we find in Tacitus, Livy, Suetonius and Dion Cassius that 2000 years ago the Romans had traffic policemen, that they had one-way streets, that they regulated commercial traffic, that they had set aside

official taxicab stands, and that in handling their congestion in the city of Rome they put in force other regulations that are only being discussed today for the first time in America.

"With never a skyscraper, there was more congestion in Rome than there is even in New York today. History shows that there was never any relation between congestion on the street and building into the sky; and if we want final, modern and clinching testimony as to how little the two subjects are related we have only to take note of the terrific traffic conditions in London today, where there is not a single skyscraper. Not only is the traffic congestion worse in London, where the arteries of the city spread out like the spokes of a wheel, than it is in Manhattan, a narrow island, but only two or three days ago Lord Lee of Fareham, chairman of the Royal Commission of London Bridges, stated that he very much feared that unless some solution is found London traffic will be practically at a standstill in ten years.

APOLOGY FOR PROGRESS NOT NECESSARY

"I am one of those old-fashioned Americans who do not believe that it is necessary to apologize for believing that my country represents the greatest advance in civilization. We have many crudities, we have much to learn, but the spirit of America, I believe, is the spirit of progress. We are a little hasty in arriving at conclusions, not always thorough in our researches, and owe a great indebtedness to the Old World, and the old nations from whom we sprung, but with all my deference for old laws and traditions, I do not believe that we can afford for one moment to put a damper on the spirit of American invention just because what we are doing is new and because it is startling.

"American cities may be lacking in the beauty that is in the Old World cathedrals and Old World palaces—but American cities are rearing a beauty of their own, representative of that same passion for bigness and greatness that has characterized every great race in history, a passion that actuated the building of the pyramids in Egypt, the temples in Rome and Greece, the cathedrals in medieval Europe, and a passion that is absolutely uncontrollable and more noble in our day, for it is the expression of the freedom of what Lincoln called 'the plain people.' "

* * *

ENGINEERS' LICENSE LAW PROBABLE

A State law in California to register and license professional engineers is asserted to be the objective of the California Engineers' Registration Association, formed in Los Angeles at a recent meeting of engineers from numerous California cities who attended the Western Road and Equipment Exposition.

This organization of engineers apparently plans to tackle a big job well worth the effort. That it will encounter difficulties and opposition is to be expected. However, a well-conceived program intelligently and aggressively carried out should go a long way toward overcoming all obstacles. That such a law is to be desired is not questioned. The success of the effort would depend largely on the program and the type of law to be considered, particularly on the presenting of ample facts to all professional engineers and related interests. Thought and action would have to be coordinated so that a proposed law, when presented to the State solons, would be backed by unanimity of opinion.



MEMORIAL FLAGSTAFF, PASADENA, CALIFORNIA
BERTRAM GOODHUE, ARCHITECT; LEE LAWRIE, SCULPTOR

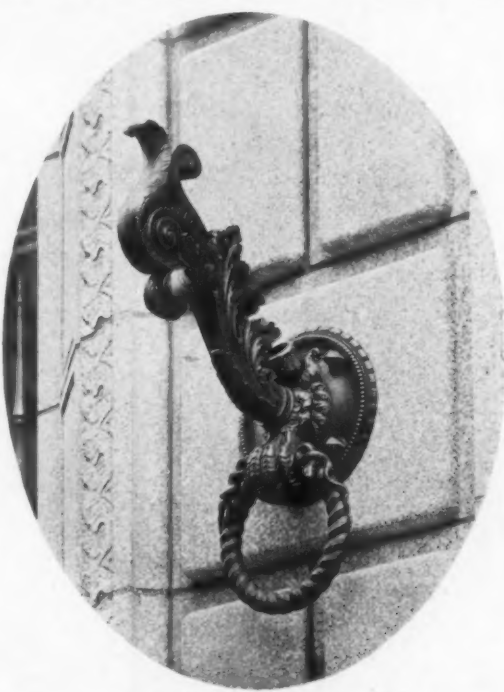
ART IN IRON & BRONZE

MEMORIALS IN METAL



WHETHER it be a monument or an inscription, for glory or for gratitude, for respect or for affection, it is beyond argument that the form of a memorial should be imperishable, so far as that may be possible in a world of events beyond complete control. Great monuments or buildings dedicated to the memory of man or the worship of Deity have been constructed, for many obvious reasons, out of stone; and even the hardest stone has often succumbed to the devastations of time, the elements, the forces of nature.

For smaller and more intimate memorials the use of metal has become hallowed by custom and choice. The recent excavations in Egypt and other cradles of the human race have disclosed some very wonderful mortuary ornaments and records in gold and bronze and other semiprecious metals. As time rolled on, the development of metal—and especially of bronze and iron—for memorial purposes became increasingly evident. Not alone the permanence of the material, but the ease with which it lent itself to the sculptor's



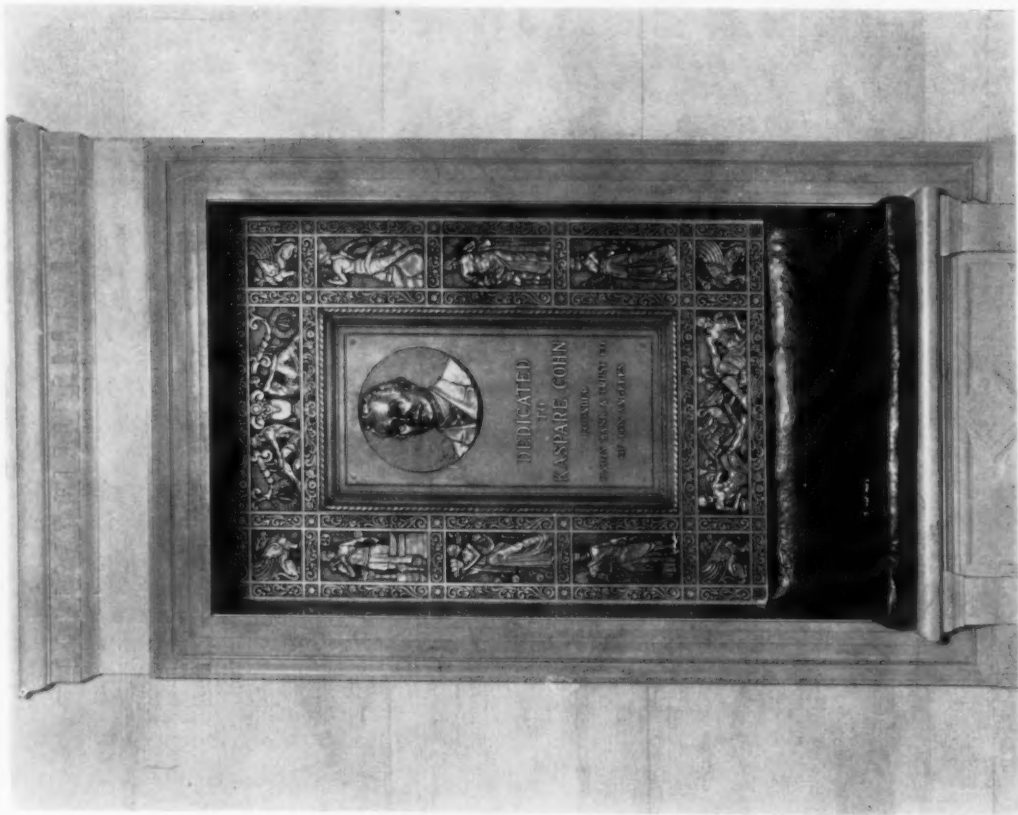
Flag Pole Holder, Portland, Oregon
A. E. Doyle, Architect

Executed by Sartorius Co.

art and the record of inscription, the qualities of texture obtainable, the beautiful patina which weather brought to its surface, all fitted it for this particular function.

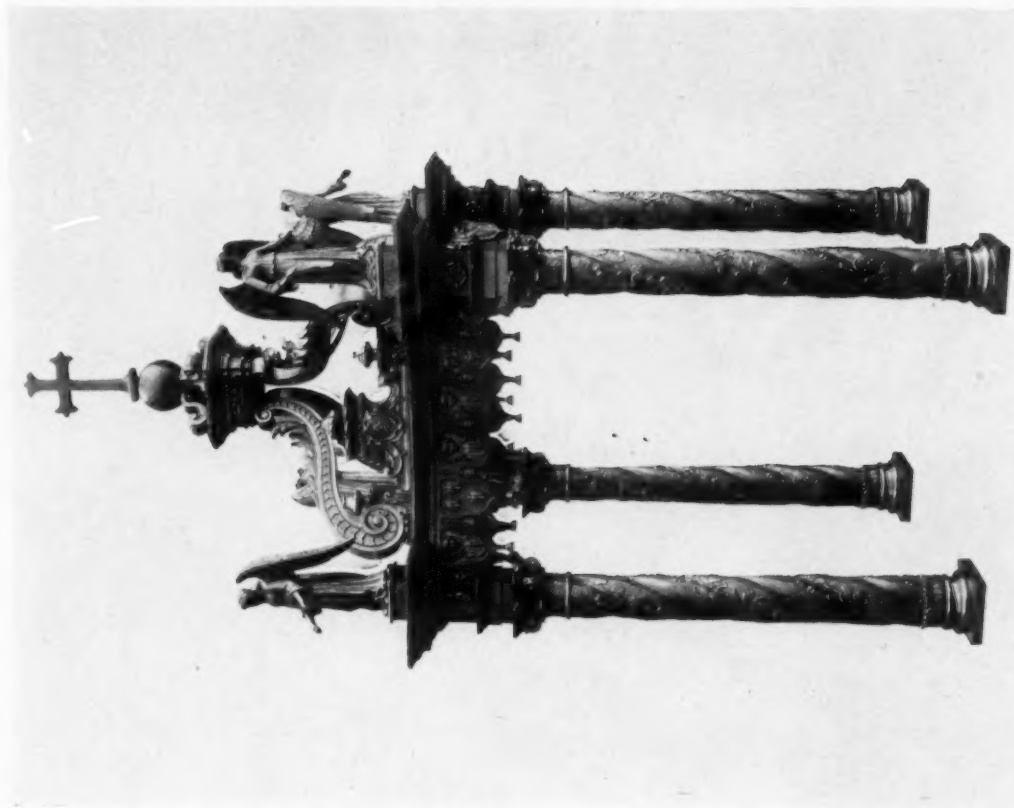
Whereas the carving of stone was fraught with danger up to the last moment, and subject to damage thereafter, with metal casting a model could be prepared in plastic material and brought to the last stages of perfection with ease and safety; then the process of reproducing it in cast metal form was comparatively simple.

While it may be argued that nothing can equal the actual handiwork of the sculptor, carved out bit by bit under the impulse of his genius, yet the surer touches to be obtained from plastic modeling and the effects of metal texture and color that can be secured by expert handling have their own quality of beauty and impressiveness. For work in bas-relief, especially, the material is remarkably adapted. The Pasadena flagstaff base (illustrated herewith) is an excellent example of these qualities; conceived as a whole by the late Bertram Goodhue, modeled by Lee Lowrie, it interprets fittingly the spirit of patriotism, sacrifice, grief, commemoration. Here was a fine coordination between sculptor, architect, ironmaster.



RIGHT—MEMORIAL TABLET,
 ST. ANTHONY'S COLLEGE, SANTA BARBARA. ROSS MONTGOMERY, ARCHITECT.
 CURLETT AND BEILMAN, ARCHITECTS
 UNION BANK BUILDING, LOS ANGELES.

Executed by A. J. Beyer Co.



LEFT—BALDACHINO, ST. ANTHONY'S COLLEGE, SANTA BARBARA. ROSS MONTGOMERY, ARCHITECT.
 CURLETT AND BEILMAN, ARCHITECTS
 UNION BANK BUILDING, LOS ANGELES.

Executed by Architectural Iron Works, Inc.

IN THE PROFESSION

Architect Howard H. Wells, 1024 Melrose avenue, Los Angeles, has prepared plans for a two- and three-story concrete and steel store, shop and office building to cost \$200,000.

* * *

Architect Benjamin G. McDougall, 353 Sacramento street, San Francisco, is preparing plans for a frame and stucco bathing pavilion, Rio De Mar, Santa Cruz County, for the Peninsula Properties Company.

* * *

Architect S. Heiman, 58 Post street, San Francisco, has been commissioned by the San Anselmo Grammar School District to prepare plans for a one-story frame and stucco addition to the present school building, to cost \$50,000.

* * *

Architect Richard M. Bates, Jr., 660 South Vermont street, Los Angeles, is preparing plans for an eight-story class A hotel to be erected in Coronado by the Island City Hotel Company. The building will cost \$1,000,000.

* * *

Architects Reed and Corlett, Oakland Bank of Savings Building, Oakland, have been commissioned by Monterey county board of supervisors to prepare plans for a second unit to the county hospital at Salinas. The building will cost \$25,000.

* * *

Architects Blaine and Olson, 1755 Broadway, Oakland, are preparing preliminary plans for the frame and stucco Spanish type church for the First Presbyterian Church of Richmond. Building will cost \$90,000 and have a seating capacity of 700.

* * *

Architects Dean and Dean, California State Life Building, Sacramento, have been commissioned by Wright & Kimbrough to prepare plans for altering two-story building at Fourteenth and J streets, Sacramento. The building will cost \$100,000 and will be leased by Montgomery Ward & Company.

* * *

Architect Edward Eames, 353 Sacramento street, San Francisco, has prepared preliminary plans for a three-story class C high school and gymnasium building for St. Ignatius College, San Francisco. The building will cost approximately \$400,000 and will be built by Contractors Barrett & Hilp, 918 Harrison street, San Francisco.

* * *

Architect Frederick H. Reimers, 1624 Franklin street, Oakland, is preparing plans for a two-story Spanish type residence for R. H. Rennie, to cost \$25,000. House will contain ten rooms and three baths. The same architect is preparing plans for a one-story and basement English type residence for R. A. Wilson, to cost \$10,000.

* * *

Architect Albert H. Larsen, 447 Sutter street, San Francisco, is preparing plans for a 14-story and basement class A apartment building to be erected on the southwest corner of California and Laguna streets, San Francisco, by the American Improvement Company. The building will contain 268 rooms and will cost \$500,000. The same architect is preparing plans for a 12-story and basement class A apartment building to contain 216 rooms and to cost \$430,000.

Architect Charles Haynes, Melhorn Building, Seattle, Washington, is preparing plans for a 12-story fireproof office and store building to be erected at Brooklyn ave. and East Fifty-fourth st., and to cost \$450,000.

* * *

Architect Harris Allen, Ray Building, Oakland, California, is completing plans for a two-story hollow-tile class C undertaking establishment to be erected at Eighteenth and Grove streets, Oakland, for Mr. Virgil G. Caporgno. Building to cost \$60,000.

* * *

Architect Reginald C. Johnson, Architects Building, Los Angeles, has been commissioned to prepare plans for a swimming pool, bathhouse and tennis court, to be erected by the Santa Barbara Biltmore Hotel. These improvements will cost \$60,000.

* * *

Architect William H. Weeks, Hunter-Dulin Building, San Francisco, is preparing preliminary plans for three one-story reinforced concrete school buildings to be erected in Piedmont, Alameda county, and to cost \$500,000.

* * *

Architect Mark T. Jorgensen, 742 Market street, San Francisco, is completing plans for a two-story class C theater building with a seating capacity of 1500. It is to be erected in Merced for the Merced Theatre Company and will cost \$100,000.

* * *

Architect Arthur Brown, Jr., 251 Kearny street, San Francisco, is completing plans for alterations and additions to a residence in Hillsborough, San Mateo county, owned by Mr. Robert Miller. Improvements will cost approximately \$30,000.

* * *

Architects Grimes and Scott, Balovich Building, San Mateo, are completing plans for a two-story and basement frame and stucco residence of 11 rooms and 4 baths, to be erected in Baywood, San Mateo county, and to cost \$35,000.

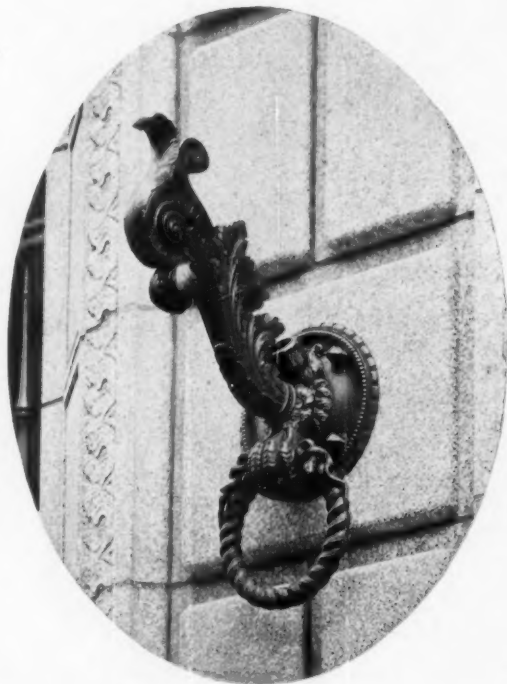
* * *

ANNOUNCEMENT

Bakewell and Weihe announce that they have opened offices at 251 Kearny street, San Francisco, for the practice of architecture. The firm consists of Mr. John Bakewell, Jr., and Mr. Ernest E. Weihe.

Mr. Bakewell is a graduate of the University of California and the Ecole des Beaux Arts. He has been for twenty-two years a member of the firm of Bakewell and Brown, which firm has designed numerous buildings of importance on the Pacific Coast, including the San Francisco City Hall, Pasadena City Hall, Berkeley City Hall, various buildings at Stanford University, the St. Joseph's Hospital, Stanford and Children's Hospitals in San Francisco, railway stations at Redlands and San Diego, the Pacific Gas and Electric building and the Temple Emanuel at San Francisco.

Mr. Weihe served in the offices of Bakewell and Brown from 1913 to 1919 and from 1923 to 1927. He won the Paris prize of the American Society of Beaux Arts Architects in 1919 and studied at the Ecole des Beaux Arts from 1920 to 1923.



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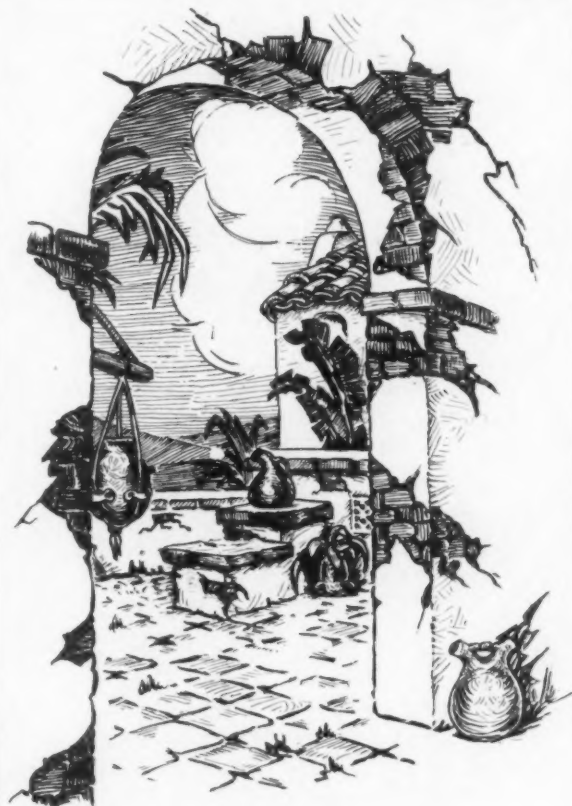
Architects Fabre and Hildebrand, 110 Sutter street, San Francisco, are preparing plans for a six-story class C brick hotel building to cost \$125,000.

* * *

Architect Henry H. Gutterson, 526 Powell street, San Francisco, is preparing plans for a \$15,000 residence of nine rooms and three baths to be erected in Woodside, San Mateo county, for Mr. Dexter Tight.

* * *

Architect Willis Lowe, 354 Hobart street, Oakland, is completing working drawings for a one-story reinforced concrete theater building to be erected in San Francisco and to cost \$50,000. Mr. Lowe is also preparing plans for a three-story frame and stucco apartment building to be erected in Oakland at a cost of \$70,000 and for a three-story apartment building to be erected in Alameda, to cost \$130,000.



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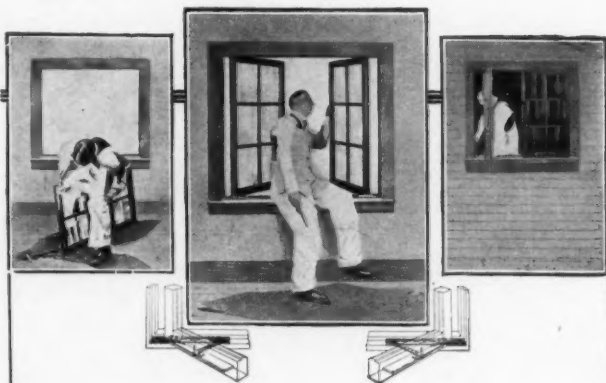
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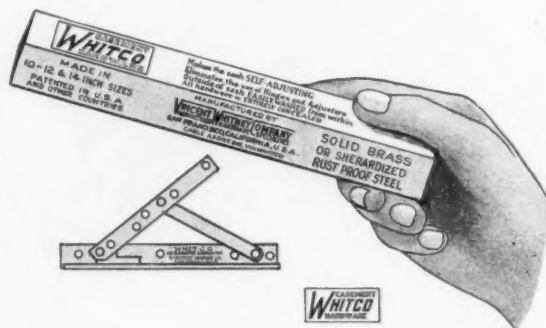
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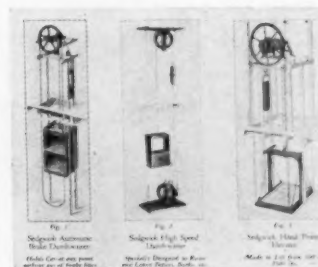
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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

OF PACIFIC COAST ARCHITECT, published monthly at San Francisco, California, for April 1, 1928.

State of California }
County of San Francisco } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George H. Oyer, who, having been duly sworn according to law, deposes and says that he is the General Manager of the PACIFIC COAST ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of	Post Office Address
Publisher, Western States Publishing Corporation,	55 New Montgomery Street, San Francisco.

Editor, Harris Allen,
Managing Editor, None.
Business Manager, George H. Oyer.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Western States Publishing Corporation, 55 New Montgomery Street, San Francisco; George H. Oyer, 55 New Montgomery Street, San Francisco; A. Hoffman, 345 Battery Street, San Francisco; H. Collier, 345 Battery Street, San Francisco; Harris Allen, 55 New Montgomery Street, San Francisco; N. Brydone-Jack, 1031 South Broadway, Los Angeles.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.... (This information is required from daily publications only.)

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Sworn to and subscribed before me this 22nd day of March, 1928.

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NEW BUILDING FOR ARCHITECTURAL STUDENTS,
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DEVELOPMENT of adequate facilities for training in architecture and the allied arts at the University of Southern California is to be assured by the erection of a building, capable of providing for 400 full-time professional students, and the endowment of chairs in architecture. Announcement of plans for the housing of the School of Architecture and the creation of an endowment fund was made by Arthur Clason Weatherhead, dean of the school, at a recent dinner at Los Angeles to which were bidden fifteen leaders in the architectural profession in Southern California.

The new building of the school is to be situated in the southern portion of the campus and across the street from the art museum in Exposition Park. In the galleries of this museum are to be assembled collections of period furniture and decorations which will be available for study in connection with class-room work. Current exhibitions of modern art and the wide variety of permanent collections in these galleries will be easily accessible to students in water color, drawing and design. The proposed school building, three stories in height, North Italian Romanesque in design, will be built to insure every comfort and convenience to the present and future generations of students. This building will cost, according to preliminary estimates, \$250,000, and its equipment, \$30,000.

In order to insure the highest type of intellectual leadership in the arts the school proposes to create two permanent and adequately endowed professorships, one in architecture and one in the allied arts. By this plan it is hoped that men of the highest standing in the profession may be attracted to Southern California to fill these chairs. Endowment of these two positions will involve the raising of \$200,000.

Steps are being taken to raise the funds needed to build this school and to endow the institution. A group of architects, representatives of the building interests and patrons of the arts are being called on to sponsor this enterprise. The plan was formally endorsed last week by the Southern California Chapter of the American Insti-

tute of Architects. In this formal resolution it was stated that "the present status of this school more than justifies the faith and effort of our profession in its upbuilding."

The School of Architecture in Southern California is the only school of collegiate rank west of Texas and south of Berkeley, California. Organized as a department of the College of Liberal Arts in 1919, elevated to a school in 1925, the number of students has increased from 12 in 1919-20 to 190 in 1927-28, and the teaching staff in that time has increased from one professor to a faculty of 14. In that time 44 students have been graduated with degrees in architecture or architectural engineering. Of this number 95 per cent have followed architecture as a profession.

In providing for a building, capable of housing 400 professional students and at least 200 part-time students from other colleges of the University, it is not the purpose of the school to build up its numbers. Since it is the only school of architecture in the Southwest, a section where building has become one of the major industries, the numbers applying for admission are naturally large and steadily increasing. The school will continue to accept only the most promising applicants and those who seem to possess sufficient ability to succeed in the profession.

Besides offering five-year courses in architecture and architectural engineering, the school has inaugurated a five-year course leading to a degree in Bachelor of Decorative Arts with a view of supplying the great and growing demand for first-rate designers and engineers. The school, in addition, plans to inaugurate in the future a five-year course in landscape architecture.

All these courses will be centered in the new school building. Arranged around a central court, provision is to be made in the building for five large drafting rooms, ten spacious and well-lighted studios, two lecture halls and a large assembly room, an ample exhibition hall opening into the court, and a library and reading room, devoted entirely to architecture and the arts, which will rise two stories in height. Full provision is being made also for adequate administration offices and service rooms.

BOOK REVIEWS

"Specifications for a Hospital," by York and Sawyer. Notes by W. W. Beach.

Published quite frankly as an experiment, and not purporting to be a comprehensive work covering all types of hospitals and their equipment, this book will nevertheless be welcomed by architects as a model which will be of great value in preparing plans and specifications for any hospital. Floor plans and details of various special departments are given, and a careful index.

It is stated that this is the first of a series of volumes reproducing specifications from well-known offices, of buildings constructed by them.

"Specifications for a Hospital," York & Sawyer, Architects. The Pencil Points Press, Inc., N. Y. Price, \$6.00.

"Plastering, Plain and Decorative," by William Millar. This work, now in its fourth edition, seems to be one of those perennial authorities such as Kidder, but limited instead of general in its scope. It is hard to imagine anything connected with the plastering craft which is not covered here, historically, technically, with most complete data as to methods and materials. Mr. Millar was himself a plasterer, descendant of a long line of plasterers, and has been writing and rewriting his book since 1880. Containing 278 illustrations and many diagrams, it should be valuable to architects as well as to the plastering craft, in these days when plastering is so much to the fore.

"Plastering, Plain and Decorative," by William Millar. Dodd, Mead and Co., 443 Fourth Ave., New York. Price, \$15.00.

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3. Lead flashed vent pipe.
4. Metal flashing against vertical wall.
5. Metal flashing method used with brick walls.

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and (5) are shown two methods of flashing against a vertical wall at the side of a tile roof. A trough is formed in either case about 8" high on the wall side, about 4" or 4½" wide and turned up 1½" to 3" on the field side. In some cases the flashing is made to bend over the first field strip, but this is unnecessary. The plaster of the wall may be carried down into the trough of the flashing or in the case of a brick wall, small aprons are cut and applied as shown at (5). Copper is recommended as the ideal flashing material, but galvanized iron is most frequently used because of the saving in cost. Further details of flashing, etc., will be shown on this page next month.

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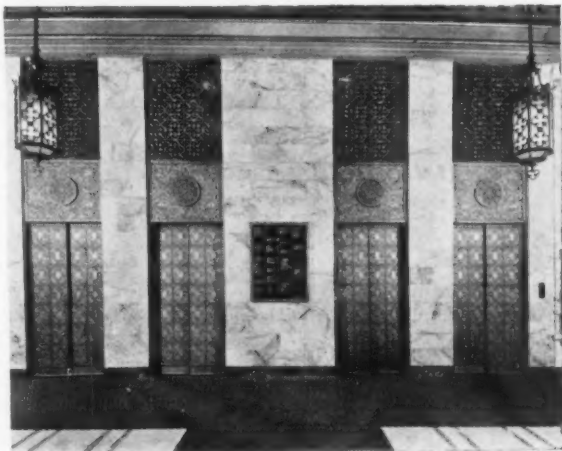
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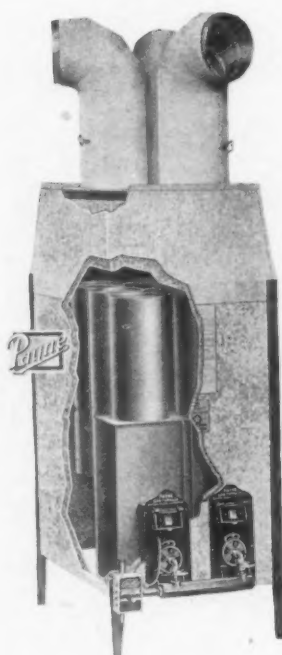
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

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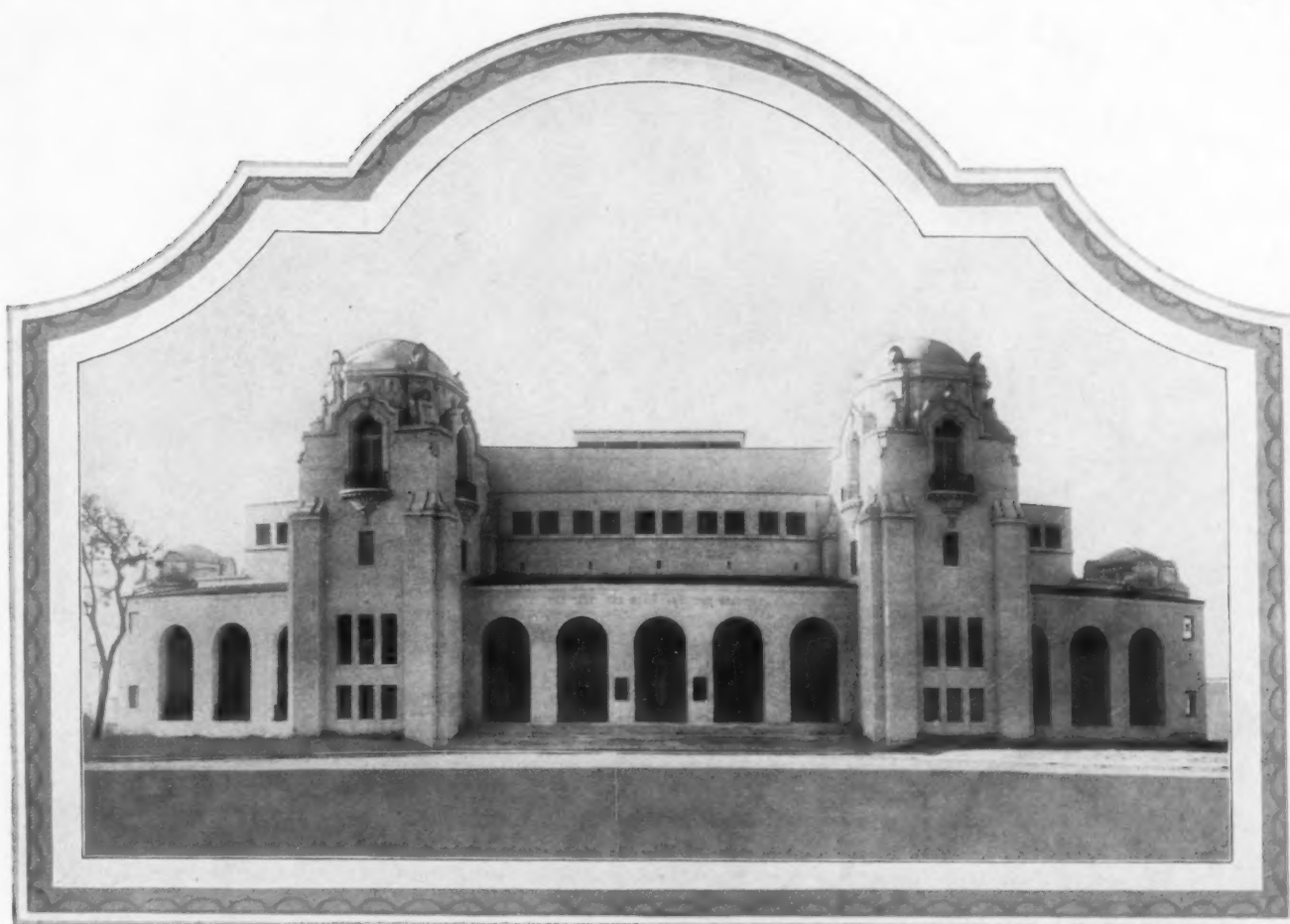
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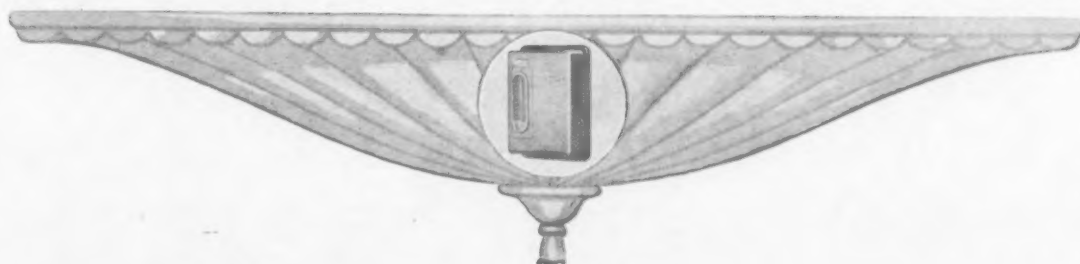
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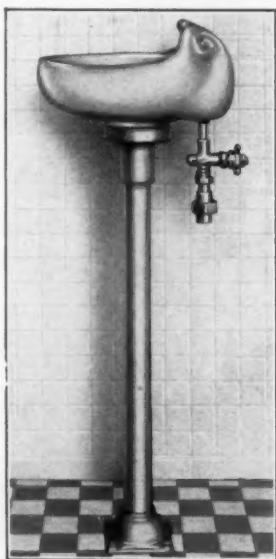
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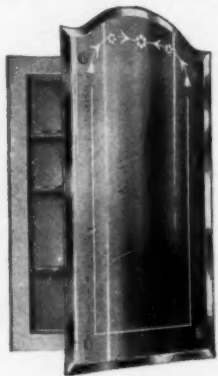
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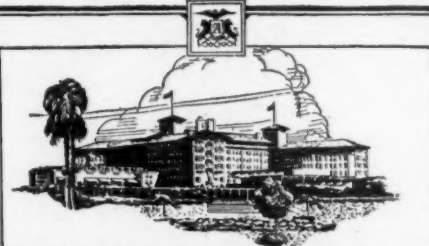


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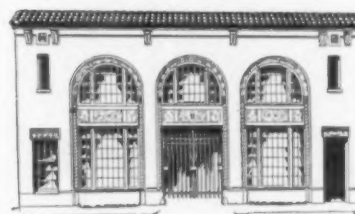
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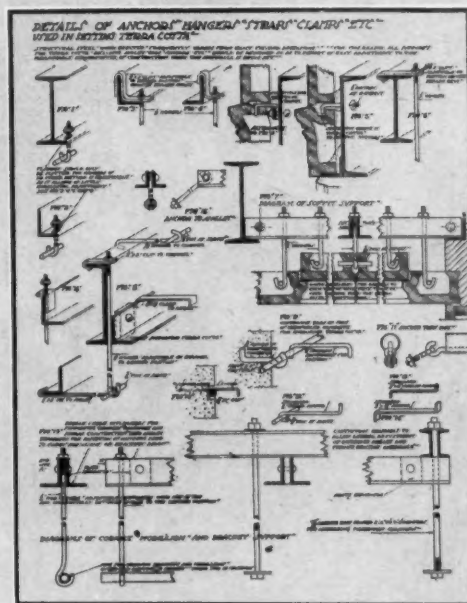
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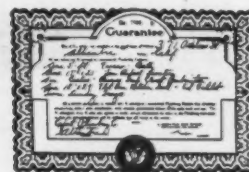
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